

# THE ATHENEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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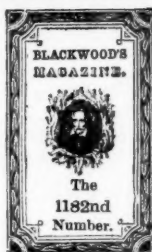
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## LITERATURE

## A BOOK FAIR FOR LONDON.

## LESSONS FROM LEIPSIK.

TIME was when the chief markets of the English booksellers were the great fairs, such as that of Stourbridge, which continued its Booksellers' Row until well into the eighteenth century. To-day the only books to be seen at our country fairs are the outcasts of literature—tattered tomes that may or may not include one grain of gold among the dreary waste of rubbish, or new books that, falling still-born from the press, have been scorned even by that last hope of the unfortunates, the remainder market.

Next month, however, London is to have a Book Fair of its own—a sort of pocket edition of the historic fair held every year at Leipzig. This it is proposed to hold on the occasion of the Printing and Allied Trades' Exhibition, which the Lord Mayor, also President elect of the Institute of Printers and Kindred Trades, will open at the Agricultural Hall on May 13th. Here it is hoped that publishers and booksellers will meet together on a common platform, and discuss the politics of their trade with something of the informality which marked the old trade-sale dinners in the more leisurely days of the past, when friendly gossip over the nuts and wine helped to smooth away many a business difficulty. That pleasant custom died out with Bentley's last sale in 1888, and there is no intention, we believe, of reviving it in any shape or form at the forthcoming Book Fair in London, though the Leipzig Fair would be unthinkable

without its banquet on Cantate Sunday—the fourth Sunday after Easter—in the sumptuous House of German Booksellers. It may be doubted whether the feast of reason and the flow of soul which may be anticipated from the promised lectures by "leading literary men and women" at the Agricultural Hall will have the same benignant effect as the generous flow of more material things, but there should be some compensation in the unique spectacle of author, publisher, and bookseller united for once to capture that unknown quantity, the general public. On the practical side, the bookseller will be afforded an opportunity not only of examining the stalls of the principal publishers, but also of following the life-story of the book from the moment when the written word is converted into type, to the finishing touch in the bindery.

As it happens, the opening of this first English Book Fair will coincide with the holding of the International Exhibition of the Book Industry and Graphic Arts, which the King of Saxony is to inaugurate on May 6th at Leipzig, which has been the centre of the Continental book trade since the middle of the eighteenth century. The Exhibition, as well as the great annual Book Fair, which begins three days later, should serve as an object-lesson to English visitors in the matter of trade organization. One root cause of the decline of book-selling as a profitable industry in this country is the absence of any unifying force to control the destinies of the trade as a whole. The English book world has been too long divided into independent provinces, mutually distrustful, and jealous lest the advancement of one should be made at the expense of the others. Mistakes and jealousies of this description are impossible in the German book trade, the whole of which is under the supreme control of one responsible body, instead, as in our case, of being governed by separate councils, which never meet except in times of dire necessity, and are naturally more concerned with their own interests than the well-being of the trade at large. The regulations of the Börsenverein are drawn up with an eye to the welfare and interests of every branch, and though possibly in some respects too despotic for British minds, they have succeeded in building up a book trade which is the envy and admiration of the world.

Recognizing as, we believe, no other country has yet done, that the distribution of books needs a highly specialized organization which shall, above all things, be fully equipped with the latest literary news, the Börsenverein publishes a daily newspaper of its own, the *Börsenblatt*, running from twenty-four to thirty-two pages, and containing all the book announcements of the day, with notices and bibliographical facts relating to foreign publications, as well as German, and articles of general trade interest. In this way, and by means of weekly, monthly, half-yearly and annual records, the German bookseller is kept regularly posted in the multifarious publications in a manner undreamt of in the English book trade.

We do not propose in this article to give a detailed account of the rules and regulations of the German organization. To speak figuratively, the Börsenverein is the parliament of the trade, with committees to deal with questions of the day and details affecting the many-sided interests of its various constituents. These include not only the booksellers and publishers' union, but also such affiliated societies as those of the newsvendors, the printers, and the paper-makers. Loyal obedience is exacted in regard to the spirit as well as the letter of the laws. Infringement involves expulsion, which virtually means extinction in the trade. Even the author is made to feel the influence of the all-powerful Börsenverein, though we know nothing of the nature of the rules governing the relations between the publisher and the man of letters. Our own members of what has been called the obstetric branch of literature might be predisposed in favour of the German model if it rendered impossible such inflated prices as are commanded, for example, by certain popular novelists; while authors, on the other hand, would have little cause for complaint if such an organization did away with the possibility of injustice at the hands of the less reputable members of the trade. Perhaps this savours of the millennium, but neither authors as a body nor publishers as a body should have anything to fear from a government appointed to look after the best interests of the book world as a whole.

In addition to governing the politics of the German trade, and settling such details as the price of books and the discount to be allowed to libraries, the Börsenverein provides in its imposing head-quarters in Leipzig offices for the exchange of accounts. Here publishers and booksellers forgather with their agents from all parts of Europe for the great annual settlement on Cantate Monday. The agent is an indispensable factor in the German trade. Every publisher and bookseller has one, and all business is transacted through him. The vast majority of these agents have their offices at Leipzig, where they are kept supplied with the books issued by the publishers for whom they act. They may sell only to the booksellers, who, in their turn, deal only with their agents—not with the publishers direct. The first thing a German bookseller does after opening his letters in the morning is to read his *Börsenblatt*, and send off the regulation tickets to his agent for the books which appeal to him in the day's information about new publications. These books are dispatched at once by the agent if they happen to be his own publisher's productions; if they are not his publisher's, he sends the tickets to the accredited representatives, who, needless to say, do the same in return. When books are paid for with ready money the bookseller is allowed a small discount, otherwise—except in the case of those works which he is allowed to order on sale or return—he is given credit until Cantate

Monday. Then he joins the great gathering of the trade in the *Buchhändlerhaus*, where all the agents are assembled in alphabetical order, with little green tables in front of them; and the bookseller goes from one to the other, settling his yearly account and paying the agent his apportioned commission. How much money changes hands on this eventful day it would be idle to speculate, but some idea of the magnitude of the book trade in Germany may be gathered from the fact that the total number of publications in 1912 amounted to no fewer than 34,801, against the English total of 12,067. The statistics compiled in the latest issue of the year-book published by the *Börsenverein* show that the number of firms connected with the trade has grown during the last half-century from 2,797 to 12,412.

There is associated with the *Börsenverein*, we believe, a school for apprentices to the allied trades—one feature at least which might be adopted over here, where booksellers' assistants are nowadays allowed, for the most part, to pick up their knowledge in a sadly perfunctory manner. As Mr. Joseph Shaylor says in his *'Fascination of Books'*, the book trade has suffered especially from the discontinuance of the old apprenticeship system.

"I served with many boys of my day an apprenticeship of seven years," he writes, "and I do not consider a day of it was misspent; it taught me what little I know of method, discipline, and general knowledge of the bookselling trade, and I know I have reason to be thankful for this business training."

Another feature which might be adopted with advantage is the exhibition at the head-quarters of the industry of the latest publications from the press. Here foreign as well as German publishers may display their new books, and as the general public has free access, the advantages of publicity are obvious. America seems to be realizing the possibilities of book exhibitions at the present time, owing to the enterprise of the Publishers' Co-operative Bureau; and some central display of the kind, as a regular and permanent feature, is an idea that might be successfully adopted in London.

The German bookseller owes it to the *Börsenverein* that he has not, like too many of his English confrères, lost heart in the struggle to retain his rightful place in the world of letters. Happily there are still booksellers in Britain who are an honour to the great trade, but they are steadily decreasing, and under the existing system they are not likely to have many successors. The reason is not far to seek. Bookselling pure and simple, as organized in this country, holds out few inducements to the right man—the man who turns to it as much for the love of the thing as to earn a living wage—and none at all for the ambitious man of business. Obviously this is almost as bad for the publisher as for the bookseller, but the obvious thing is too often the longest neglected. Booksellers complain (not

without reason) that they are not sufficiently recognized as an essential factor in the trade. Publishers complain (also not without reason) that booksellers are not what they should be—that in too many cases they are lamentably lacking in enterprise. There is nothing new in the suggestion that the German system should be taken as our model in a complete reconstruction of our own organization, but the present occasion seems not inopportune for bringing it forward as a serious proposition. One thing, at least, is certain—the book trade of Great Britain can never be all that it might be so long as the existing haphazard system of divided councils is allowed to endure. It needs some sort of benevolent autocracy, like the *Börsenverein* adapted to British ideas, to unite all the scattered forces connected with the production and distribution of books, and inspire that sense of mutual dependence and loyalty which is the secret of success in any great industry.

#### *The Ledger-Book of Vale Royal Abbey.* Edited by John Brownbill. (Lancashire and Cheshire Record Society.)

THE LANCASHIRE AND CHESHIRE RECORD SOCIETY have done good service to all who are interested in monastic studies, as well as to general historical students, by printing *'The Ledger-Book of Vale Royal Abbey.'* The original *Ledger-Book* of this once important Cistercian abbey, hidden away in the glades of Delamere Forest, was lost in comparatively recent years. In 1662 it was at Sir Thomas Mainwaring's at Peover. From it was made the transcript now at the British Museum among the Harleian MSS. This transcript was made in a rather careless style by Randle Holme III., but a careful translation of it has been produced by Miss Ethel Stokes, and is here produced under competent editorship.

The original book was begun in the time of the fifth abbot, Peter, about 1338; indeed, it seems probable that Peter was himself the author or compiler. The plan of it is set forth clearly in the title. It was to be divided into three sections: (1) a history of the abbots; (2) an account of the various pleadings, &c., in which the abbey had been involved; and (3) a collection of papal bulls conferring special privileges upon the Cistercian Order. The present volume does not concern itself with the third division.

The first part is of much interest. It appears from it that when the pages were being penned some persons were living who remembered the beginning of the building of the conventual church in 1277. The writing was certainly after 1330, the year when the conventual buildings were blessed, but no other precise date occurs in this section.

The foundation of the house in the midst of a wild people—the actual site had been the haunt of bandits and desperadoes—seems to have been unpopular throughout the immediate district. The

bondmen of Darnhall were severely restricted under the bailiffs of the Earls of Chester, and, though discipline somewhat relaxed under the milder sway of the abbots, they not unnaturally continued to make resolute struggles towards enfranchisement. The section concerning the customs of the bond-tenants of the manor of Darnhall is striking. The citing of a single paragraph will suffice to show the almost abject position of these serfs:—

"When any one of them dieth the lord shall have all the pigs of the deceased, all his goats, all his mares at grass, and his horse also, if he had one for his personal use, all his bees, all his bacon pigs, all his cloth of wool and flax, and whatsoever can be found of gold and silver. The lord also shall have all his brass pots or pot, if he have one [but who of these bond-tenants will have a brass pot for cooking his food in?], because at their death the lord ought to have all things of metal. Abbot John [the second and fourth abbots were both called John] granted to them in full court that these metal goods should be divided equally between the lord and the wife of the deceased on the death of every one of them, but on condition that they should buy themselves brass pots."

It is satisfactory to find that the abbots granted a considerable number of manumissions to their bondmen.

The fierceness of the surroundings of these forest monks is illustrated by an order directed by the King to R. de Holand, his Justiciar of Chester, under date of October 20th, 1320, to hold an inquiry on the oath of honest and lawful men as to who were the malefactors

"who villainously slew John de Boddeworth, servant of our well-beloved in Christ, the abbot of Vale Royal at Darnehal, and afterwards cut off his head and carried it away with them, and kicked that head with their feet like a ball, and made their sport therewith."

Amongst the appendixes, the most valuable is that which deals with the building accounts between 1278 and 1281. During the three years and part of a fourth that Leonius, the son of Leonius, was in charge of the works of the King at Vale Royal, he received nearly 2,000*l.* The wages varied according to the time of the year, a higher rate being paid in the long days of summer. The ordinary labourer received from 8*d.* to 9*d.* a week; but some of the skilled artisans or craftsmen as much as 30*d.* Walter de Hereford, the master of the works, had 2*s.* a day, equivalent to about 700*l.* a year at the present time; he is placed among the masons, who were naturally the most important class of the workmen. A curious custom was maintained by which the employers bought the tools of the workmen when the latter came to work with them. Thus on Sunday, July 10th, 1278, eleven masons arrived carrying their tools with them, to wit, twenty hatchets and forty-eight irons for carving stone, and for these they received 10*s.* The wages of carpenters, sawyers, plasterers, masons, quarriers, and smiths are all set forth with much nicety, as well as those who were diggers or other common workmen.



*England's Peasantry, and Other Essays.*  
By Augustus Jessopp. (Fisher Unwin,  
7s. 6d. net.)

THE essays put together in this volume, which remained unpublished at the author's death, are of unequal merit, as usual in such posthumous collections, where the indiscriminating piety of the survivors of great men of letters is apt to place inchoate, uncorrected studies which the author would surely not have published in that state. We cannot think that Dr. Jessopp would himself have sanctioned the inclusion of a shapeless fragment like 'The Lake-Dwellers' in any volume of his work; while the articles entitled 'Defence or Reform?' and 'Our Worn-Out Parsons,' though interesting as considered judgments upon questions of Church discipline, read rather like notes prepared for public speaking.

But there is nothing here derogatory to the author's fame; on every page we see the evidences of a balanced, learned mind; and three at least among the essays—'A Country Parson in the Eighteenth Century,' 'The Elders of Arcady,' and 'St. William of Norwich'—are in Dr. Jessopp's finest manner. In the first we have a description (based on private correspondence of the period) of clerical society in the district around Sandringham in the first half of the eighteenth century.

"The picture which Macaulay drew [writes Dr. Jessopp] of the manners and life of the country parsons during that dark time when the people of England were painfully and slowly recovering from the effects of the Great Rebellion, and the social disorganization that followed, is now generally acknowledged to be full of exaggeration, not to say of caricature; but the mischievous effect which that brilliant piece of writing has had upon the half-informed public is chiefly to be deplored in that whatever measure of truth there may be in Macaulay's account of the country clergy in the days of the later Stuarts is commonly believed to be as true of the country parsons in the days of the first Georges."

In confutation of this common error Dr. Jessopp shows that in one country district at least the clergy were men of education and some standing, and attended to their duties. The Incumbent of Sandringham was at that time a studious gentleman:—

"At Castle Rising the rector for the past thirty years or so was a scholar and divine of some note in his day, one Elisha Smith, M.A., a great writer of books and esteemed a learned personage.... At Harpley there had actually been three doctors of divinity in succession who held the benefice between 1706 and 1744, one of whom became a prebendary of Bristol, and another ended as Dean of Durham."

Indeed, the country clergy of North-West Norfolk at that period appear to have been more learned and efficient than they are to-day; and it is probable, as the learned author suggests, that a district so remote was not exceptionally favoured.

In 'St. William of Norwich' Dr. Jessopp, commenting upon the recently discovered MS. of Thomas Monemutensis

with a gentle irony which is inimitable, investigates the origin of the charges of ritual murder brought against the Jews so often in the Middle Ages. The story would be truly funny were it not for all the bloodshed it entailed.

"The story [groundless, as the author has already demonstrated] of the boy crucified by the Jews at Norwich was the first of a cycle of almost identical stories, which were repeated from that time forward all over Europe.... The story of St. William of Norwich is the earliest of them all, and I have little doubt that before very long it will be capable of something like demonstration that it was the source and origin of them all.... It must be remembered that the cult of a new saint, with attractive features of its own appealing strongly to the imagination of mothers and children, would be sure to bring, and did bring, a vast concourse of devotees to Norwich, and that the offerings made at the shrine would be very considerable in amount.... If at Bury the insolent Jews had brought the Abbey to the very verge of insolvency, and were going in and out among the monastic buildings as though they belonged to them—and such was the case during all those years when the St. William craze at Norwich was at its height—what would be easier than to fan the flame of anti-Semitic hatred even by repeating and circulating the Norwich story? But would it not be far better to find a boy saint of their own?... Bury, too, found a boy saint for herself—St. Robert the Martyr—and he, too, wrought signs and wonders."

With regard to the real name of the monkish author (a contemporary) of the Legend of St. William, Thomas Monemutensis or Monemetensis, hitherto translated Thomas Monmouth, Dr. Jessopp makes a curious suggestion upon the analogy of one John Capgrave, an Augustinian friar at Lynn, who called himself Johannes de Monumento Pileato.

"How if our Thomas [Dr. Jessopp asks the reader] played a trick of the same kind, and turned a patronymic which was Hill or Graves or Mount into this Latin folly?"

Of a boy who was healed at St. William's tomb he writes:—

"His father brought him all the way from Lincoln in a gig! (How else am I to translate 'a patre in vehiculo rotatili advehitur, quod civeriam appellat'?)"

The narrative is a mine of erudition, and as entertaining as the finest fiction.

But it is in 'The Elders of Arcady' that we find the author at his very best in his descriptions of old country neighbours and their curious lore. To show the worth of oral tradition to the antiquary, Dr. Jessopp tells of two discoveries of his own which are due entirely to his love of talking to old village people. In one case he learnt that the images upon the rood-screen of the church of Little Fransham had remained in situ till the second decade of the nineteenth century from an old labourer's remark:—

"Many's the time I ha' sot in they seats and watched the images."

"You mean the angels, I suppose?" [these were under the roof].

"No, I don't mean the angels! S'pose I dunno a angel from a image?"

"But where were the images? What were they?... What's the difference between an angel and an image?"

"What's the difference? Why, a angel's got wings, and a image has got his close on. And a angel ain't painted all manner o' colours, and they images they was dressed in red and green, and two on 'em was men, and two was women.... Where! Why, atop o' the screen, o' courst. There was a kind of balcony in front of 'em, and they stood behind it; and we boys we'd watch 'em, 'cause lots on 'em used to say they'd seen 'em move."

There is much more to entertain the reader: the magic house of Brightmore Trollop, which Dr. Jessopp regarded as the original of Mr. Wemmick's "castle" down at Walworth; the infant school of Mrs. Skayce, a staunch Dissenter who made her charges—of from 3 to 6 years old—walk two miles to the Dereham Chapel every Sunday morning, two and two, and who "fared as if she was defying the gentlefolks with her 'Two and two, children—two and two!'" or the sad fate of old X, who would "fight any man for a tater."

We warmly recommend this last work of one who, though he lived and died a simple country parson, will rank among the great Victorians.

## DRYDEN AND SHAFTESBURY.

VERRALL'S 'Lectures on Dryden' are timely to-day. It has long been the fashion to decry that reach in the main stream of English poetry which began in a reaction against the school of Donne, culminated in Pope, and finally made way for the romantic revival heralded by Burns. Dryden's work has shared too much in the neglect due to this prejudice, and it is consequently the greater pleasure to read these essays, the posthumous work of a scholar, an original thinker, and a professed admirer of his author.

On the subject of Dryden's life and character Verrall is sympathetic and eminently reasonable. He disposes easily of the old ridiculous view of the poet as a mean sycophant, leading "a life of mendicancy and adulation," and turning his coat whenever he thought it to his own advantage to do so. Moreover, he disposes of it without straining the facts or putting impossible constructions on simple actions. Dryden was a man of strong, but not immutable convictions; in his everyday life, in politics, in religion, and even in criticism he was a creature of the moment. If he held a view, he held it strongly enough, and was always ready with plenty of sound sense to support it; but to-morrow or next year he might think differently. Why not? What blame is there if he followed the stream at the Restoration, if he was converted to the Roman Church, or if he changed his opinions about rhymed tragedy? We are, on the contrary, delighted to have both 'Religio Laici'

*Lectures on Dryden.* By A. W. Verrall. (Cambridge University Press, 7s. 6d. net.)  
*Shafesbury's Second Characters.* By B. Rand. (Same publishers, 7s. 6d. net.)

and 'The Hind and the Panther,' both 'Aurangzeb' and 'All for Love.' Different people are differently built, and many estimable men have had more changeable mental constitutions than Dryden without ever being called in question. No one is bound to be Milton, as Verrall reasonably says.

But certainly the most valuable section in the book is that which treats of the Unities. This vexatious imbroglio, over which Dryden and his contemporaries were never tired of wrangling, is a tangle of misconception and delusion that has never before been satisfactorily unravelled. Verrall has used his great knowledge of Greek tragedy to good purpose in exposing exhaustively and lucidly the various underlying fallacies on which this moonshine battle depended; and it is a service to students of literature which should assure for this book a place in all good libraries.

So excellent is this chapter that we regret the many interesting points on which the writer kept silence. His scope was doubtless restricted by the form in which his book was cast—that of a series of lectures. Thus all the plays are ruled out together, with the sole exception of 'All for Love.' Thus, too, we find no discussion of Dryden's merit as a prose writer, or of the origin of the new movement in poetry for which he stood sponsor. Was it all French, or should we date it from the appearance in 1642, before Charles II. went on his travels, of Denham's 'Cooper's Hill'? We should have liked, too, to have some account of the influence on Dryden of his immediate predecessors of the school of Donne. This influence was still strong in 1666, as we may see from the often-quoted lines in 'Annus Mirabilis,' describing an attack on the Dutch East Indiamen sailing home laden with spices:—

Some preciously by broken porcelain fall,  
And some by aromatic splinters die.

These lines, with their charming "Chinoiserie," have long been a notorious stumbling-block to the unpoetical.

"Who, in a sea-fight [says Macaulay], ever thought of the price of the china which beats out the brains of a sailor; or of the odour of the splinter which shatters his leg?" Dryden, we may imagine, would have been amused at this.

How will sweet Ovid's ghost be pleased to hear  
His praise augmented by a British peer!

Verrall, curiously enough, takes a view exactly opposite to Macaulay's. Far from blaming Dryden for a failure in realism, he finds in these lines a repulsive bluntness of feeling and a morbid love of horror which he ascribes partly to the general barbarity of an age when traitors' heads were still exposed on London Bridge, and partly to "an ungoverned passionate curiosity for fact." It is difficult to find an argument that might reach those who can see any horror whatever in the passage; but clearly, if any "facts" were in question, they would be facts about china and spices, not about wounds and death. Macaulay sees this, at any rate, clearly enough.

"Preciously and aromatic [he says] divert our whole attention to themselves, and dissolve the image of the battle in a moment."

But Dryden was neither trying to describe the nasty wounds caused by broken fragments of a piece of porcelain, nor attempting to produce a 'Battle of the Lake Regillus.' He was, on the contrary, writing poetry, and the "facts" for which poets display an ungoverned passionate curiosity are facts of a very different order. What interested Dryden was not wounds nor pieces of china, nor yet the incongruous notion of wounds caused by pieces of china, but something double-distilled and essential, something precipitated by his art out of a subtle combination of images and sounds, of ideas and suggestions of ideas. The plain meaning of the words is among these ingredients; we could not appreciate the poetry if we did not understand their sense. But the value of the poetry can no more be judged by the value of the meaning than by the beauty of the mere sound.

All this, no doubt, would be admitted by everybody; but that is not enough. The good critic must also see and feel it. There are many who read and enjoy poetry; the romance, the music of the verse, the fine and appropriate diction, most can delight in. But just this, the very essence of a real poet's art, how few there are who have eyes to see or ears to hear! Verrall, we fear, was not of their number.

Consider, for another example, his comparison of a passage from Dryden's 'State of Innocence,' the "tagged" version of 'Paradise Lost,' with a parallel passage from Milton's original. The lines selected by Verrall are those describing the vision of Death, and the comparison is full of interest. Milton is describing a lazaret house:—

Demoniac frenzy, moping melancholy  
And moonstruck madness, pining atrophy,  
Marasmus and wide-wasting pestilence,  
Dropsies, and asthmas, and joint-racking rheums—  
Dire was the tossing, deep the groans; Despair  
Tended the sick busied from couch to couch;  
And over them triumphant Death his dart  
Shook, but delayed to strike.

Here is Dryden's view:—

Raphael. Behold of every age; ripe manhood  
see,  
Decrepit years, and helpless infancy:  
Those who, by lingering sickness, lose their  
breath;  
And those who, by despair, suborn their death.  
See yon mad fools, who for some trivial right,  
For love, or for mistaken honour, fight:  
See those, more mad, who throw their lives away  
In needless wars; the stakes which monarchs lay,  
When for each other's provinces they play.  
Then, as if earth too narrow were for fate,  
On open seas their quarrels they debate:  
In hollow wood their floating armies bear;  
And force imprison'd winds to bring them near.  
This is excellent stuff; and, although the  
pause of suspense after the word "Shook"  
in the first extract is in Milton's finest  
manner, we should not seriously quarrel  
with Verrall's decision in favour of  
Dryden if his opinion were based on the  
very real merits of Raphael's speech.  
But what is his comment?—

"In Milton's description there is too much art, he overlays the horror. If we ask which picture is the sadder, we must answer, that it is surely Dryden's."

Here we have the same irrelevant pre-occupation with the subject-matter. But is it really possible that any one—is it possible that Verrall—could ever actually have thought that the merit of these lines of Dryden lay in their being a compendium of human folly and misery? What we admire is something very different. It is like watching from some pleasant hill-top, through the clear, cool light of morning in the remote plain and on the sea beyond it, the futile but entralling spectacle of a multitude of small and busy creatures. Sad? Why, it is almost gay.

The section devoted to the Odes is more satisfactory as poetical criticism, and contains several interesting comparisons with other poets, as Cowley, Gray, Collins, and Tennyson. Verrall had evidently a keen appreciation of the beauties of these poems. He remarks repeatedly on the importance of the adaptation of metrical emphasis to the meaning, and is enthusiastic on the success with which Dryden has produced similar effects, by changes of metre, in the two St. Cecilia's Day Odes. But are not these effects a trifle too obvious for the highest praise? Dryden, like "heavenly harmony," certainly runs "through all the compass of the notes"; but does he not thump a little? More subtle effects of the same kind Verrall seems to have missed, as, for instance, where he blames Roscommon for metrical laxity in the lines

Let free impartial men from Dryden learn  
Mysterious secrets of high concern,

and suggests the insertion of "a" before "high." Had Roscommon written "affairs" instead of "secrets," Verrall would doubtless have made no difficulty; but the inverted accent gives point to the line, and almost forces the reader to lower his voice and raise his eyebrows.

But though, as a poetical Mentor, Verrall is hardly satisfactory, there is much else of the highest interest in the volume, which is a welcome, and in some respects invaluable, addition to the literature of the subject.

Those who are interested in Shaftesbury's views on Aesthetics may be grateful to Mr. Rand for providing them with further instruction in the volume entitled 'Shaftesbury's Second Characters.' At his death Shaftesbury was preparing a volume on this subject complementary to his more ethical 'Characteristics,' but had completed only two of the four sections which it was to comprise. These two—the 'Letter on Design' and the 'Notion on the Historical Draught of Hercules'—were incorporated in the later editions of the 'Characteristics'; and of the other two, the first, an essay on the picture of Cebes, was never written; while for the last, a dissertation on Plastics, he had compiled a fairly complete skeleton of notes. These notes have been unearthed by Mr. Rand, who has thus been enabled to give us an approximation to the projected volume under Shaftesbury's intended title of 'Second Characters.'



Shaftesbury's view both of the plastic arts and of poetry is that they are simply means of giving information—very superior information, of course, but still just information. So, logically enough, he looks upon the art of painting as exactly similar to the art of making pot-hooks and hangers. There are, according to him, three kinds of Characters: First Characters are purely symbolic, such as our alphabet and the Arabic numerals; Second Characters are copies of actual subjects; and Third Characters are a mixture of the other two, such as symbolic pictures and Egyptian hieroglyphics. So, moving along parallel lines, First Characters developed into poetry, and Second Characters into the plastic arts. The merits of a picture depend very largely on plastic truth, by which Shaftesbury means (*non obstante* Mr. Rand's Introduction, as the noble author would have said, a presentment, not of mere form or colour) but of manners, character, passion, and so on. Thus in a picture of the choice of Hercules that hero's attitude to the fair sex is to be shown by drawing him standing rather than sitting, "in regard to the presence of the two goddesses." So it is that Second Characters are moral.

The æsthetic speculations of a noble virtuoso are readable enough if set out in good eighteenth-century prose, but when we have a mere bundle of notes they become tedious. Yet there is a passage or two where this compressed form seems to possess a vigour of its own. Thus:—

"Chief support of painting what? Christ!—Wretched model. Barbarian—No form, no grace of shoulders, breast, no *démarche*, air, majesty, grandeur, a lean uncomely proportion and species, a mere Jew or Hebrew (originally an ugly scabby people) both shape and physique, with half beard peaked, not one or the other."

Shaftesbury's full-dress style was too genteel (to borrow Lamb's appropriate epithet) to have retained the force of feeling in these jottings.

#### CANADIAN RECORDS.

To the inquiring reader who desires to learn something of modern Canada in the course of a short reading it would not be easy to recommend anything more practically serviceable than the perusal of these two books. Sir Charles Tupper's 'Recollections' really form a political history of the Dominion since 1850—since a good many years before it became a Dominion, that is. Mr. Bickersteth's volume, apart from its special interest as a personal record of present-day Anglican mission work in British North America, forms one of the truest and most graphic pictures the reviewer has come across of twentieth-century life and pioneering in

the North-West. It is a book which reflects great credit upon the author and his fellow-workers, is vividly real and actual, and forms a glowing tribute to the bravery and the thoroughness of our Church workers in Canada.

Sir Charles Tupper's 'Recollections' take rank at once as political history. Among living statesmen of the British Empire this descendant of seventeenth-century Puritan emigrants to New England stands easily in the front rank, by right of seniority and variety of experience. He is now in his 93rd year; his faculties are unimpaired; and much of his writing in this volume is as full of fire and enthusiasm as were his political orations of more than forty years ago, when he played a leading part in the confederation of those provinces which now form the premier British Dominion.

"Next to Macdonald, the man who did most to bring Canada into confederation was Sir Charles Tupper." So said Sir Wilfrid Laurier, a few years ago, in London. Some would go even further, without abating a jot of their respect for Sir John A. Macdonald's memory; for while that most picturesque statesman's personality dominated the foreground of Canadian politics, in the days when "Canada" did not include Nova Scotia or New Brunswick, still less the great Pacific Province, Sir Charles Tupper was accomplishing an immense amount of quiet, but essential work more or less in the background. In breadth of outlook and imaginative foresight no other Canadian statesman excels the author of this book. From his own knowledge of Canadian politics and affairs the reviewer has annotated a dozen prophetic passages in Sir Charles's speeches of thirty, forty, and even fifty years ago, which time has tested during the present century and proved true. Sir Charles has always served high ends with high honour. He is one who used to think, and speak, and act "imperially" long before that word became fashionable among politicians of our race. Confederation, preferential trade, Empire unity—he has served these ends indefatigably, with all the enthusiasm and eloquence of which he was capable, long before they were ever mentioned in newspapers. His services to his native Dominion and to the British Empire have been great; and this comely volume of 400 pages forms a fitting crown to his labours.

The popular ex-Governor-General of Canada, Earl Grey, was recently visiting a house in Glasgow. A fellow-guest showed him a letter just received from Mr. J. B. Bickersteth, a lay missionary who with other members of the Archbishops' Mission was courageously doing his best to meet the spiritual requirements of the settlers and the men engaged on the Grand Trunk Pacific Railway. The result may be stated in Earl Grey's own words:—

".... I was so impressed and fascinated by the letter that I begged to be included in the list of those who might share the pleasure of reading future letters from the same pen.

That privilege was granted to me, and I can honestly say that few pleasures enjoyed during the year 1913 exceeded that of reading these letters as they arrived."

The same pleasure is open now to all who care to obtain Mr. Bickersteth's excellently written and well-illustrated volume, with its workmanlike Appendix and Indexes. Greatly its pages tempt the present reviewer to quotation, for scores of them contain little bits of first-hand observation, experience, and descriptive talk, put into words on the spot, and illustrating in graphic fashion the homely realities of Western Canadian life. Mr. Bickersteth has the right spirit, and should go far in his chosen work. Meanwhile, the aims of that fine work may be practically served by the production of so interesting a book as this, which ought assuredly to reach the hands of many who will be proud and glad to help, according to their ability, in the enlargement of service so admirable.

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*The Golden Treasury of the Best Songs and Lyrical Poems in the English Language.* Selected and arranged by Francis Turner Palgrave, with Additional Poems, and with Notes by C. B. Wheeler. (Oxford University Press, 2s. 6d.)

MR. WHEELER's notes to this enlarged edition of 'The Golden Treasury' are intended for the schoolroom, and the Preface, in which he expounds the aims he has kept in view in his work, seems to us sound—unless, perhaps, he is needlessly severe at times on actual exponents or possible defenders of other and, we must hold, inferior methods.

His conviction is that the love of poetry begins with the recognition that poetry has an intelligible meaning, or, at any rate, that to foster and develop it we must bring into relief the precise significance and intention of the poet's expression, while leaving the essential flavour and atmosphere of his work to speak, in their own time, for themselves. "I have never," he says, "met a boy who disliked poetry which he could understand"; what a boy dislikes and resents is the implication, with which poetry so often comes to him, that here are all sorts of ethereal charms and beauties which place him under an obligation. A response is demanded from him, he does not know what; but he suspects that he will be in some way judged wanting if he does not make it, and the consequence is that he fights shy of the provoking object, and that the very thought of it fatigues him.

Mr. Wheeler indulges, therefore, in no raptures; he confines himself to elucidation, sometimes also including common-sense reflections upon the sentiments of the poets when they become either too artificial or too wild. Admirably adapted for the purpose they are intended to serve, his notes will be read with pleasure, and perhaps with profit, by many who no longer read poetry with a view to examinations. It is delightful to be assured,

in a note on Gray, that "bird-catching and bowling hoops are not sports greatly affected at Eton to-day"; and dry humour of the same kind gives its salt to many of Mr. Wheeler's remarks. He sometimes shows himself an exacting critic, as when he observes concerning the song "When the lamp is shattered" that "it is a pity that the requirements of metre made Shelley address Love as 'thou' (l. 21), 'you' (l. 23), and now again 'thee'"; and he is occasionally obliged to confess his complete divergence from the judgment of Palgrave. He will be sure of general sympathy in his note on John Collins,

"an actor of some repute in his day, who published in 1804 a volume of poems entitled 'Scripscrapologia'; I presume that this deplorable doggerel [the verses beginning

In the downhill of life, when I find I'm declining]  
which Palgrave terms a 'truly noble poem,' is to be found there, but I have been unable to find a copy of the book."

Mr. Wheeler's activities have included a careful recension of the text, with restoration of original readings in the by no means infrequent cases where Palgrave stumbled or thought fit to introduce improvements of his own. Thus the lyric "O waly waly up the bank" has

Wi' the green grass growing over me

for its last line in Palgrave's text. Palgrave, no doubt, thought this more decorous than the true reading—

For a maid again I'll never be.

But we must wonder at the state of mind of an editor who could contentedly substitute a pretty commonplace for the bareness and l.terness of climax which adds immeasurably to the strength of the whole lament. Mr. Wheeler is under no illusions as to the place which 'The Golden Treasury' holds among English anthologies:—

"Unhappily [he writes] education does not consist merely in the absorption of what is beautiful, and from the educational point of view Palgrave's selection is entitled to the first place mainly because it includes many pieces which are famous rather than admirable, pieces which we should be ashamed not to know, even if we do not take any real delight in knowing them."

*My Days of Adventure: the Fall of France, 1870-71.* By Ernest Alfred Vizetelly. (Chatto & Windus, 7s. 6d. net.)

THIS is a thoroughly readable and, moreover, useful book by one who must surely be, in length of service, the oldest of English newspaper correspondents in Paris. Mr. Vizetelly's experiences in this capacity having begun in 1867, when as a boy of 14 he made for *The Illustrated Times* a sketch of the attempt to assassinate the Tsar Alexander II. in the Bois de Boulogne, an incident of which he was an eyewitness.

Long residence and varied experience in France enable Mr. Vizetelly to write with a good deal of authority on French affairs, and it is interesting to find him confirming the scepticism of one or two sober thinkers as to the growth there of an *esprit nouveau* and its influence on the nation. Mr. Bodley was the first to give expression to this scepticism, and his opinion is strongly reinforced by some remarks in the Introduction to this volume.

"I do not know [writes the author] what some journalists mean by what they call the 'New France.' To my thinking there is no 'New France' at all."

This contention he supports by effective instances drawn from his past and present observations.

But this is by the way. The author deals mainly with his own experiences in Paris during the siege up to November, 1870, and his adventures during the rest of the war, when, after obtaining a safe-conduct to Versailles, he proceeded to the West, and was with the army of Chanzy at the series of combats known as the Battle of Le Mans. This narrative is of special importance because the valiant struggle in the western district has been less noticed by English military historians than other operations of the war. Mr. Vizetelly's account of this campaign is so good that it ought to have been illustrated by a map of the country in which it took place. To serious readers this would have been invaluable, and would have corrected a few inaccuracies in the text. For instance, when describing the march of the Mobiles of Brittany from the Sarthe into Loir-et-Cher, Mr. Vizetelly speaks of Fréteval as being "a couple of miles" from Vendôme, the real distance being about seventeen kilomètres.

On the whole, however, the book is remarkably free from the mistakes which often abound in volumes of reminiscences. Here and there we have noted a slip, such as the antedating of Corney Grain's performances in London, and the incorrect origin given for the name of the "Rue du Dix Décembre." This street was not "so called in memory of Napoleon's assumption of the Imperial dignity," but to commemorate his election as President of the Second Republic on December 10th, 1848. We also wish that the author, instead of translating Albert Millaud's "sprightly verse," had left it in the witty French original.

But these are trifles, for the book is of real value as an historical record, and is lightened by a good many original and hitherto unpublished anecdotes relating to Émile Ollivier, Gambetta, and other men who took leading parts in the great drama of 1870. We hope that the author will be encouraged to give to the public, as he suggests, his recollections of the Commune.

*John Calvin: his Life, Letters, and Work.* By Hugh Y. Reyburn. (Hodder & Stoughton, 10s. 6d. net.)

WE have been waiting long for a full, discriminating account, in our own language, of the life and work of Calvin. What we have needed is an accurate, well-balanced biography, unadorned by rhetoric and unspoiled by theological bias, written by a scholar who deals only with first-hand evidence, and knows how to use it fairly and fearlessly. The time is opportune, since Herminjard and, most of all, Doumergue have of late done for Calvin what Brieger and Dr. Grisar in their respective fashions have done for Martin Luther. Mr. Reyburn's volume comes near what we want, and that is saying much, for few Scotsmen could be ideal biographers of one who has so largely moulded the traditions of their country.

Mr. Reyburn adds little to our knowledge of Calvin's early days, but by a skilful use of his materials he recounts the story of the student who, "at the price of a weak stomach and broken health, became one of the most accomplished scholars of his time"; how, after the manner of his day, Calvin held benefices as moderns hold scholarships; how he studied under Corderius, and won the friendship of Olivetan and the Cops; how he was nicknamed "the accusative case" for his industry and good behaviour; how the author of the 'Institutes' and the founder of the Jesuits were fellow-students; how L'Estoile and Alciati, to his great advantage, trained him for a profession he did not follow; and how from humanism he advanced to reformation through his devotion to Holy Scripture. He had to flee from France and take refuge in Basel, where he met Bullinger, with whom he was associated in after years. It was in 1536 and in Basel that the first edition of the 'Institutes' was published, and it served as a manifesto of reformed doctrine. Its dedication to the King of France has been regarded as one of the three greatest prefaces in literature, the two others being those of Casaubon and De Thou. The times needed a leader; and, much against his will, Calvin was the man. His own words explain his position:—

"Whilst my one great object was to live in seclusion without being known, God so led me out through different turnings and changes that He never permitted me to rest in one place, until in spite of my natural disposition He brought me forth into public notice."

"Public notice" became worldwide fame, and Geneva was the scene of his life-work. He went there expecting to remain no more than one night, but except for about three years (during which he was an exile "for contempt of lawful authority") he was in Geneva till his death in 1564.

Calvin was a man of many parts, and his work was manifold. He was from first to last the leading minister of Geneva; he was the austere and zealous censor of its public morals; he was a diplomatist in statecraft; he superintended the education



of the young; at times he acted as critic in art and drama for his city; and, above all, he was the recognized leader of the Reformed Churches of Europe. Though far from robust in health, he left a record of public service that makes one marvel how much can be done in twenty-eight years. He was constantly publishing theological books. Almost all of his controversies—and they were many—claimed a treatise, or at least a pamphlet. Mr. Reyburn mentions here and there in his narrative the various commentaries on Scripture which Calvin wrote, but he has not made enough of them. They have suffered undeserved neglect, for most scholars have passed them by, fearing lest they should come upon mere reiteration of "Calvinism"; yet in many ways they are still unsurpassed for skilful exegesis and reasonable criticism. To any who think of Calvin as merely the champion of "predestination," his commentaries on St. John and the Psalms will bring enlightenment.

In a biography of Calvin one is apt to concentrate attention on his Genevan rule, his theocracy, or, as Mr. Reyburn has aptly called it, his "bibliocracy." That is reconstructed here by a copious use of old and new materials, and we have the satisfaction of reading an historical account which places the "Ordonnances" in their proper context. In a chapter on the political constitution of Geneva we are reminded that there was municipal supervision of doctrine and morals before Calvin made it famous; and it was a direct consequence of that constitution that every ecclesiastical question tended to become civil, and vice versa. It was one of Calvin's hardest battles to secure a distinction between the civil jurisdiction of the State and the ecclesiastical jurisdiction of the Church, and he was often defeated. The picture of a Genevan Council subservient to the Reformer, and existing only to carry out his religious whims, is unhistorical, and to the last Calvin and the Council were far from seeing eye to eye on matters of policy. Some of the severest regulations of civic life were framed when Calvin was an exile in Strasburg; and, once more, it was not the Reformer, but the Council, who ordained that a sermon should be preached every day in its churches.

But there is always the sorry story of Servetus to remind us that Calvin fully shared the persecuting spirit of his day. Rightly, Mr. Reyburn lays bare the whole pitiful tale, and does not withhold his censure. Too much has been made by theologians of the extenuating circumstances. In speaking of the last interview between Servetus and the Reformer, he says:—

"Calvin does not appear well in this. His own words are convincing proof of a coldness and hardness of nature which, in the sad circumstances, makes him peculiarly unlovable."

Ameaux and Bolsec and Trolliet are witnesses that Calvin "took himself and his opinions too seriously," and help us to understand how Baudoin would rather live in hell with Beza than in heaven with

Calvin. But if Calvin had a genius for making enemies, he had many friends, and we find a pleasing narrative of his good-fellowship with Farel, Bullinger, Melancthon, and other Reformers. Few men had more antipathies than Martin Luther, yet in a letter he says of Calvin: "Even if he should call me a devil, I should recognize him as an eminent servant of God."

It is impossible in a review such as this to notice all the aspects of Calvin's work—his conferences and controversies in regard of the sacraments, his influence on Scotland, his ideal of University curricula, the impetus he gave to missions (when the author noticed Loyola he should not have forgotten Xavier), or his development of sovereignty in theology to its logical breaking-point. Each of these topics finds competent treatment here.

We note the existence of a useful, though meagre Index, and a list of authorities which is not quite adequate. There are a few slips, such as "Wishart" for "Patrick Hamilton" on p. 31, but these are unimportant. In one or two places Mr. Reyburn gives the impression that his knowledge of the contemporary political history of Europe is rather less than his undoubted mastery of Calvin and Calvinism.

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*The Spiritual Message of Dante.* By the Right Rev. W. Boyd Carpenter. (Williams & Norgate, 5s. net.)

THESE lectures were originally delivered at Harvard in 1904, in conformity with the Noble Trust; they were given without manuscript, and are presented in this volume as compilations from notes, not as written lectures. Nevertheless, they are distinguished by the author's well-known eloquence, and display a keen enthusiasm for the poet's work, together with a deep insight into its true interpretation. The Bishop states that "they are not intended as a contribution to the critical study of the 'Divina Commedia,'" but are "simply thoughts on religious experience as exemplified" in it. Yet, although there is an occasional touch of the homiletic style, the lectures are by no means homiletic in form; they are a serious, and at times even a brilliant, commentary on the spiritual meaning of the greatest of Christian poems. As such—in spite of the author's modest disclaimer—they are of real value as criticism to the reader who would study it from a religious rather than a literary standpoint. It contains moral as well as intellectual difficulties, and these the Bishop never shirks, but has always something illuminating to say upon each.

In his view Dante's supreme message is that love is over all life. It is "whispered" in Hell; it is implicit in the discipline of Purgatory; it is "the perpetual song" of Paradise. The difficulty here, of course, is to make this message fit in with the terrible retributive justice of Hell and the hopeless, endless suffering of its inmates. The

Bishop admits that Dante was no universalist; and he shows that the righteousness which Hell exhibits as an inexorable law is as the salt which alone could preserve love from corruption. But he points to the inscription on Hell's Gate—where, perhaps, "Love" is merely named as the highest in the Trinity of God's supreme attributes—and to "the thrill of love" caused by Christ's victory, which wrought momentary ruin in Hell, as indications that "Love" is only excluded from that realm by the obstinate impenitence which refuses to embrace and acknowledge it.

On the classification of sins and the order of their punishment in Hell and in Purgatory he has many interesting remarks. He explains in a striking passage the medial position in both realms of the vice of "accidie," or brooding discontent:—

"It is the equinox of faults;...the ecliptic line from the passions of the spirit to the passions of a more material order passes through the negative point where the fault is slothful indifference."

The whole chapter on Purgatory is not only charmingly written, but also full of suggestive comment on the various incidents that accompanied the ascent of the Mount. Yet while, as a preface to the previous chapter, the author has much to say about ideas of retribution both Christian and Pagan, he does not discuss the question whether the mediæval conception of Purgatory is supported by revelation. He notices one great contrast between Purgatory and Paradise—that in the former there is "laborious upward advance," while in the latter there is constant progress without effort; the pilgrim has but to "surrender himself to the great divine tide of goodness which sets Godward."

The extracts given are mainly from Longfellow's translation, but are sometimes from the original. The reading "Caino," which the Bishop adopts in Canto V. 107 of the 'Inferno,' is surely without authority. All Dante students should be grateful for this delightful volume, which treats high themes with much discernment, yet with perfect simplicity; it is brightened by excellent illustrations, some of which are reproduced from Lord Vernon's edition of the 'Inferno.'

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*The Primitive Text of the Gospels and Acts.* By Albert C. Clark. (Oxford, Clarendon Press, 4s. net.)

PROF. CLARK, passing from the text of Cicero to that of the Gospels and Acts, deals with the problem of omissions in MSS. Whenever there is a comparison of two MSS. of different families, it is found that one contains passages which are not included in the other; and it is necessary to determine whether these passages are genuine or spurious. Omissions may be due to what is known as homœoteleuton. When a similar ending or a similar word occurs twice in a sentence, the copyist may pass from the first to the second, omitting

the words between them. As there is a general recognition of homœoteleuton as a reason for omissions, Prof. Clark has no need to enumerate a multitude of examples as arguments in favour of such recognition, and he turns to omissions in MSS. which are copies of unknown originals. He affirms that it is reasonable to suppose that omissions in a particular MS. may represent a line or lines in an ancestor, and he sets himself to find an objective criterion which will help us to detect line-omissions.

The test which he proposes is arithmetical. He has observed while working at the text of Cicero that short passages which have been suspected on the ground of their omission by a MS. or family of MSS. contain the same, or nearly the same, number of letters, and he concludes that a unit has been discovered corresponding to a line in an ancestor. It is pointed out that the number of letters in a normal line is more or less of an average quantity. Prof. Clark shows that the arithmetical test is of great value when we are dealing with the longer passages omitted by some MSS. If it is found that one long passage is a multiple of another, or that several are multiples of one unit, the probability is that the unit corresponds to some division, *i.e.*, to a column or page or folio, in the archetype.

Certain MSS. are subjected to a most careful examination, and the conviction is expressed by Prof. Clark that the principle *brevior lectio potior* is false, that the Revised Text cannot be accepted as final, and that the "vagaries" of the Western text are not due to wholesale interpolation. He affirms very definitely in reference to the New Testament MSS. that there has been contraction and not expansion, and that the primitive text, which is the longest and not the shortest, is to be found, not in the Vatican and Sinaitic MSS. or in the majority of Greek MSS., but in the Western family, *i.e.*, in the ancient versions and the Codex Bezae (D). Further, he claims that, if his analysis is sound, we are brought back to an archetype of the four Gospels in book-form which cannot be later than the middle of the second century.

In illustration of the use of the arithmetical test, a result of an examination of the MS. Sinaiticus (Syriac) may be given. At the back of it there is an ancestor with an average of eleven letters to the line, and the MS. itself shows very significant omissions. There is one of 262 letters (Luke xxiii. 10-13), one of 132 (John xiv. 10-11), one of 128 (Matt. v. 30), and one of 65 (Luke xii. 9); so again one of 167 (Matt. vi. 5), and one of 83 (Matt. v. 47). Prof. Clark says he cannot insist too strongly upon these figures, which he views as the justification of his method. Undoubtedly the method cannot be rejected, since the figures which are brought out by it cannot always be due to accident; and Prof. Clark's book is an evidence of the careful manner in which it may be applied. It is significant that the use of the arithmetical test has caused him to look with favour on the Western text.

*A History of Penal Methods: Criminals, Witches, Lunatics.* By George Ives. (Stanley Paul & Co., 10s. 6d. net.)

To understand the object of punishment it is necessary to acquire a knowledge of its changing forms in different ages. Though this volume is scarcely likely to attain a permanent place in the growing literature on the subject—it reads in some parts too much like a laborious compilation from an overcrowded notebook, and in others too much like a rhetorical utterance at a meeting of a discharged prisoners' aid society—yet it contains a large amount of material which the less experienced student of penology may regard as novel and interesting. The various modes of punishment, from the early practice of private vengeance to the latest forms of cellular imprisonment, are described with a considerable show of detail, though not always in strict historical sequence. Some of the lesser penalties recorded by Mr. Ives—"poetic punishments" he not inaptly calls them—show that they knew uncommonly well in the Middle Ages how "to let the punishment fit the crime." A fisherman, for instance, who had been convicted of selling stale fish was paraded through the streets with a collar of stinking smelts slung over his shoulder; while a zealous advocate of the strict principles of Judaism was ordered to be fed in prison entirely on pork—a piece of grim humour which, for aught we know, may have been the origin of the modern "hunger strike."

In one of the most interesting chapters in the book the various forms of punitive banishment, from outlawry to transportation, are chronicled. From 1618—when the shipping of convicts to Virginia became customary—to 1867—when the last shipload was sent to Western Australia—an enormous number of English criminals (probably about a quarter of a million) left their country for their country's good. Despite all the horrors which came to be associated with it—horrors which not even the vivid pens of such novelists as Charles Reade and Marcus Clarke could exaggerate—the system of transportation was not without its merits. It provided the Colonies with the labour they required for their early development, and it enabled the more deserving of the convicts to regain their liberty and become honest men. But eventually, as transportation lost its original character, the convict settlements in the Colonies—such as that on Norfolk Island—came to represent all that was harsh and repulsive in penal methods.

"The guilt and stain round the rocks of these dreadful prisons [writes Mr. Ives] will hang and linger in the memory of mankind till the ocean of time, which is vaster than the Pacific, engulfs them, and sweeps them, and us, away."

That is a specimen of the rhetorical style in which too often in these 400 pages a simple truth is stated.

Notwithstanding the barbarous brutalities of ancient punishments—notwith-

standing, too, all the filth and obscenities of English gaols when prisoners were not separated—Mr. Ives reserves his hardest epithets for the penal methods of modern times. It is the cellular system—"the compound of monasticism and militarism," as another writer has called it—that excites his anger most. If the old prisons, of which George Fox has left so vivid and unprintable a description, were hotbeds of disease and corruption, if many of their unfortunate inmates were heavily loaded with irons, and flogged within an inch of their lives, they were (according to Mr. Ives) preferable to the "ghastly whitened sepulchres which were built in the nineteenth century." Not even John Howard, who devoted his life to reforming the old system, escapes Mr. Ives's wrath. We are invited to believe that

"he was more shocked at the irregularities which he discovered behind prison walls than at the actual misery which they entailed,"

merely because, apparently, the famous Puritan laboured, like Elizabeth Fry, to introduce reforms which have resulted in a system of which Mr. Ives disapproves. The older penitentiary methods, with their long periods of solitary confinement and their degrading system of mechanical labour, were, no doubt, scarcely more humane than the frankly brutal methods they superseded. The "treadmill" and the "crank" were not much more humanizing than the "cat-o'-nine-tails." But more enlightened methods have now been adopted, including those sanctioned by the Prevention of Crime Act, 1908, of which, though it introduced the important principle of preventive detention for habitual criminals, no mention, strangely enough, is made in Mr. Ives's pages.

The criticisms which he passes upon the cellular system are too obviously the outcome of his theories as to punishment. He is, indeed, the theorist rather than the historian, the sentimentalist rather than the criminologist. He lavishes his pity upon the criminal who spends his nights in a cell from which he never catches a glimpse of the moon—the "cold silver sickle" is what, characteristically, he calls it—but he gives not a single thought to the unhappy person whose eyesight the solitary captive may have destroyed in a murderous assault. He divides all crimes into two great classes—crimes of circumstances and crimes of impulse. In neither class, it would seem, are the criminals personally to blame, because

"one great group of offences arises from the stress and pressure of environment; the other from some defect or abnormality in the nerve-structure of the individual."

It is not surprising that Mr. Ives, burdened with this theory, hastens to the conclusion that "punishment is a survival of savagery," but it is a conclusion the logical force of which he would appear to be unwilling to face. He realizes that some delinquents guilty of anti-social offences must be kept in confinement,



though he desires that their period of incarceration, which is to be remedial rather than punitive, should be largely devoted to the playing of chess, which "teaches patience, combination, consequence." The vision of two hardened burglars discussing the dashing tactics of the King's Gambit does not readily cross the mind. Mr. Ives realizes, too, that there are certain types of criminals, the degenerates whose diseased impulses are incurable, with whom different measures must be taken. He would reform them altogether; he would "painlessly remove" these "hopeless people." How long would it be before another sensitive critic would arise who would proclaim this "painless removal" to be an illustration of the truth of Mr. Ives's own dictum that "punishment is a survival of savagery"?

*Essays and Studies presented to William Ridgeway on his Sixtieth Birthday.*  
(Cambridge University Press, 11. 5s. net.)

THE custom of presenting a well-known scholar with a volume of essays upon some suitable anniversary is commoner abroad than in England. A sixtieth birthday, however, seems an early date to choose for what must be regarded, more or less, as a memorial, since Prof. Ridgeway's activities in Cambridge and his varied researches are still carried on with undiminished vigour. Such a volume must always be somewhat miscellaneous in character, because the contributors have different views as to what is suitable for the purpose; and the variety is increased in this instance by the multifarious studies and interests of the recipient, which have induced a similar character in the contributions of his colleagues and pupils. Nor is the method of treatment less varied than the subject-matter: at the one extreme we have Prof. Petrie's brief note on some royal signets and Mr. Dawkins's publication of a re-cut Melian gem; at the other Mr. Stanley Cook's lengthy discussion on 'The Evolution and Survival of Primitive Thought.'

The 'Essays and Studies' are divided into three sections, entitled respectively 'Classics and Ancient Archaeology,' 'Mediaeval Literature and History,' and 'Anthropology and Comparative Religion.' The names of the contributors suffice to guarantee the quality of the work; the matters with which they deal are in many cases so detailed or abstruse that a complete review could only be written by a commission of specialists. Some of the contributors emphasize the value of Prof. Ridgeway's work in the application of archaeology to the elucidation or illustration of classical literature. But if one looks to the first section of this book for examples of this method the results are somewhat disappointing. There are several literary articles, including a sympathetic study by Prof. Conway of the sixth book of the 'Æneid,' and others dealing with more minute points of scholarship or criticism; but these

illustrate rather the older kind of classical studies in which archaeology had no place. Miss Harrison's and Mr. Cornford's articles both work out in detail the importance of the seed-corn in the light of the Mundus at Rome, and certain parts of the Thesmophoria and the Eleusinian mysteries, especially such as concern an underground storehouse which is also the scene of the mystic wedding. This suggestion, as Mr. Cornford points out, was made by Mr. Ward Fowler in his article on the Mundus. It is interesting to find mythologists reverting to the notion, long ago expressed by August Mommsen in his 'Heortologie,' that such rites of natural magic are not so much to be associated with the actual processes of nature as with human activities dependent upon them. Miss Harrison starts from the elucidation of a passage in Sophocles's 'Ichneutæ,' which, she thinks, is derived from an actual rite. Mr. Tillyard, in publishing an interesting vase with Heracles as a fisherman, seems to exaggerate its importance as "being among the first representations of Poseidon's trident that exist"; the black figured lecythi of this type are not usually very early.

There is no lack of contributions in which conjecture plays a predominant part. Mr. Richmond gives a new scheme of Palatine topography, which unfortunately—or fortunately—cannot be put to the test of excavation, since his reconstruction remains, for the most part, suspended in the air. Mr. E. Harrison, too, has caught the spirit of cheerful adventure when he suggests the explanation of Jupiter Lapis as *διὰ λίθον*, "a god begotten by a stone on a preposition." Nor is Mr. A. B. Cook very successful in his attempt to trace references to the Argive cult of Hera in Aristophanes's 'Birds.' Prof. R. C. Bosanquet in a useful, but unpretentious contribution corrects a common error by which square spearbutts have often been mistaken for a peculiar form of spear-head. But for the most part the products of the Cambridge school as here represented seem to show ingenious theorizing, rather than any great power of impartial weighing of evidence, or that balance of mind which the study of classics and archaeology alike demands.

The anthropological contributions are, however, more solid. Mr. Joyce on the Weeping God, Dr. Myers on Examples of Primitive Music, Mr. H. Balfour on Kite Fishing, and Dr. Haddon on Out-rigger Canoes, all record and classify a large number of interesting facts. Prof. Elliot Smith states at some length his theory of the Egyptian Origin of Megalithic Monuments, while a supplementary discussion as to their possible methods of distribution is given by Dr. Rivers in his paper on the Contact of Peoples. It is impossible to discuss here these and many other of the articles in the volume; but a word must be added as to Dr. Frazer's characteristically tentative solution of the problem of the serpent and the tree of life. Certainly any reader could find in so varied a volume matter for interest or criticism.

*The Spiritual Drama in the Life of Thackeray.* By Nathaniel Wright Stephenson.  
(Hodder & Stoughton, 6s. net.)

CRITICAL studies of novelists at work which expand into estimates of their individual significance as men are always interesting. At each stage of such discussion the whole theory of literary art, its scope, its ultimate value, is really bound to be challenged. Such challenge is to be found almost in the first sentence of Prof. N. W. Stephenson's essay on Thackeray, where we are asked to take it for granted that the novel, as the Victorian age knew it, is dead and done with. This theory is worked into the contention that Thackeray is to be regarded as a writer who passed through the gloom of a dense fatalism to a reconciliation with human destiny; that first having vainly measured the wide scheme he was observing by the foot-rule of his own experience, he rectified those impressions by degrees, till at last he embodied them in achievements which left him definitely "on the side of the angels." Some of this may be true, because none of it is entirely new; and it affords an excellent text for a few thoughts concerning the spiritual discernment of Thackeray and others.

We imagine that few people who read novels are able altogether to ignore the fact that some sort of personality lurks behind the most trivial performance in fiction. We do not deny that the overplus of novels in our day is an evil of competitive pressure which we should like to declare purposeless, if we did not know for a fact that an unworthy commercial purpose is at the back of it all. But because we know this we must protest against the whole of the nuisance being referred to poor Queen Victoria, whose reign left us a legacy of novels, which is not a dead monument, indeed, but rather a foundation on which much is yet to be built. Again (and here once more we are at variance with our author), the spirit of to-day is apt to take too much upon itself, prating of superficial changes and stridently declaring, what never can be true, that the depths of humanity have altered too. True, myriads of novels are published which might as well have been suppressed. But out of the mass there appear documents of the highest value, for the best of them will seem human when their ink has faded. From the worst we know not what may yet be extracted; but this we do aver, that even errant faculties often give proof that they are following the gleam, and so contributing to the "spiritual drama" of mankind. Such views can more effectually be tested by considering the work of a master.

Models, spiritual or practical, for the novelist of to-day are certainly needed, and if some one has evolved Thackeray's secret so as to impart it, shall we not all be glad? Let us hear what the Professor has to say. The highway is spiritual. Along this road passes Thackeray, through the gloom of fatalism to felicity. Does he? Such theories are ingenious enough.

Thackeray's work has run the gauntlet of criticism through half a century. But before one sets to work to ventilate some special theory, one really must decide in one's own mind from what standpoint the novelist shall be regarded, and not one novelist, but all novelists. The art of every novelist is the same. It is to produce life as seen through a temperament. If the temperament be a fool's, the result will be foolish. But there is nothing like subjectivity for confusing the issue. The main task of the novelist was, is, and always will be objective. There are a good many facts in Thackeray's own career, even in his domestic experience, which are public property. No doubt these coloured his writing to a certain extent, for it remains true of others than poets that "they learn in suffering what they teach in song." But if ever a novelist lived who created a world of sentient beings out of his own internal weal and woe, Thackeray was not he.

What says Prof. Stephenson, however? He indicts Thackeray first, and then he finds him "not guilty." We are not dealing with our essayist in a spirit of railery. We are taking him *au grand sérieux*. He has built up a comely edifice, as spiritual buildings must always be built up, by the process of quiet, steady reasoning. He takes Thackeray step by step, first overshadowing him with the theory—for it is nothing but a theory—that the nineteenth century was "weary and disillusioned," an idea that helps to vitiate much of the argument that follows; for one might just as plausibly assume that the nineteenth century was particularly energetic and venturesome. But we dismiss this overshadowing from our minds the more readily because we have to pass forthwith into the deeper shadow of a comparison with Dickens. We are old-fashioned enough to think that "comparisons are odious." Stated very briefly, Prof. Stephenson's idea comes to this: that Thackeray, striving toward mastery of his chosen craft, was very much scared by the triumphs of another, for he "felt the enormous popularity of Dickens more than his worshippers like to admit." Having advanced thus far, our critic expounds his theory further, giving chapter and verse, and taking his illustrations all the way along from 'Barry Lyndon' to 'Denis Duval.'

'The Luck of Barry Lyndon' was, we learn, in the minor key, even the key of depravity; but before Thackeray had got far with 'Vanity Fair,' which continued "the mournful symphony," and was to end in "a dead march," its tendency despairing, its very conclusion "unmanly," the craftsman thought it well, for his own and his public's sake, to take a hint from Dickens. So we have a talking showman, "when we wish to come up square against fact"; and 'Vanity Fair' itself "is a 'good story,' a good story of the school of Dickens." Nevertheless, there is a buoyancy, even a beauty, which must be explained away, since they play the greatest havoc with the Stephensonian theory of the spiritual doldrums. For

there are pictures, too, in 'Vanity Fair,' and varieties of humour, and unexpected twists of construction, and voices we cannot resist; in short, the certain stigmata of a masterpiece. All of them are due, says Prof. Stephenson, not, be it noted, to psychological power, objectively used, but to "one of the most powerful stimulants in the world," the "joy of the working." A different conclusion might have been reached had the starting-point been different. The "accession of spirits" and so forth are verily there, because the artist's capacity for enthusiasm was inherent. But Dickens need never have been dragged across the trail. The books we know would have been just the same, had Dickens never existed. Thackeray posed on occasion: in 'Vanity Fair' the pose is essentially artistic—a triumph, by common consent. Beyond this, far beyond the trickery of technique, was his spiritual discernment of the fact that this world is but a passing show. That does not make life less real, but more so, and from this basis Thackeray saw truth in a way which no theory of his comparative littleness or morbidity has been able to discount. The themes varied, the scenes varied also, and his characters came vividly out of them; for Thackeray "saw life steadily and saw it whole": this not by fits and starts, but all the time. 'Vanity Fair' is different from 'The Newcomes.' But truth is always consistent.

If these ideas are even partially well-founded, what becomes of the proposition that, as the earlier novels showed but a wanderer in the vale of mortified life, so, the "first manner" being shed, a gradual dawn enlightened the soul of William Makepeace Thackeray? It would be nearer truth to say that all through his career the versatility of an artist tended to the conquest of very divergent types and situations. Even a man who possesses but the average of wits will refrain from confusing his own experience or identity with the larger life he means to chronicle. But Prof. Stephenson, having proved to his own satisfaction that Thackeray had a "first manner," a "turning-point," a "readjustment," thus providing room for steps to be retraced—alleged to be accomplished in 'Esmond'—closes his argument by fastening his transformation theory on Ethel Newcome, through whom, he tries to show, Thackeray proclaims a formal recantation of his earlier devastating philosophy. But the devastation has come to exist since Thackeray laid down his pen, in the professorial mind. We cannot accept the idea, though we are glad to have examined it. The objective theory, we still believe, holds the field against all comers. The waste and the prejudice, the toil and the conflict, the subterfuge and the dissension, are part of the human comedy that we see, no less than the love and the laughter, and the interwoven appeal to higher sense, which hovers about us, not unheard. Thackeray knew this, and the results of his knowledge, as it grew, he gave us, so that a scholar could read on without his sense

of fitness being jarred, and a man of the world could revel in their clear relationship to perfectly familiar phenomena. We need such witness to the things that matter, even in our own time, and we shall not despair of finding them anew among novelists, if some talents seem to be derelict almost before they are fully launched. The value of such analysis as this lies in the fact that suggestion is always useful, if only as a corrective of indifference—above all, of indifference to the future of the novel.

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*Folk-Ballads of Southern Europe.* Translated into English Verse by Sophie Jewett. (Putnam's Sons, 6s. net.)

MISS JEWETT has spread her net wide in the collection before us, taking her specimens not only from the French, the Provençal, the Catalan, and the various Italian dialects, but even from Roumania and modern Greece. When possible, she wisely prefers ballads of a generic character, variations of which are to be found in the North as well as in the languages here represented. For the Piedmontese she shows a special predilection, doubtless due in some degree to Count Nigra's admirable 'Canti Popolari del Piemonte,' which is worthy to rank with Child's classic work on the ballads of our own country. Since her object is to provide students of English ballads with specimens from Southern Europe, it would not be fair to lay stress on omissions. But in the interesting Piedmontese 'Hero and Leander,' Leander's lines,

I'avvria 'n po' pi sovens  
S'a fòssa nen dèl re vost pare,

are left out altogether in the translation; and there is nothing to indicate the verses not included in the Sicilian 'Scibilia Nobili.'

Our author is most successful when she uses a simple, short-lined metre, and when the ballad is largely narrative, as in 'The Three Students of Toulouse' or 'Fair Jeanneton.' In a genuine lyric like 'The Ring,' found in Piedmontese and most of the languages of Latin Europe, but here given in a pretty Neapolitan "barcarola" version, beginning

Nucoppa la montagnella,

that might as it stands be the words of a prize song at the Piedigrotta festival, she fails to reproduce the lilt of the original.

Ballads concerning love and murder form by far the largest group in the collection. English and Scotch ballads are at their best when dealing with suffering and tragedy, but the famous Piedmontese 'Donna Lombarda,' founded on the story of the Lombard Queen Rosamund, and dating probably from the sixth century, takes rank with the greatest of them, and is adequately rendered here. 'The Poisoned Lover' recalls 'Lord Randal,' but the lover makes his will in a dialogue with his mother, as in 'Edward, Edward,' though it cannot otherwise be compared with that grim tragedy. Especially noteworthy is the number of ballads



dealing with the rape of a Christian wife by a Moorish king and her rescue by her husband, such as 'Il Moro Saraceno' or 'Scibilia Nobili,' a subject bound to be popular on the shores of the Mediterranean.

Religious ballads are, of course, more frequent and more varied in Roman Catholic countries than in the North, and Miss Jewett regretfully wonders how many remains of sacred legend have perished in the lands of Wyclif and Knox. Eight of them are given here, the stories often taking on a curious local colour, as in the Sicilian version of 'The Prodigal Son.' Mary Magdalen, who is commonly confused with the Samaritan Woman, was a favourite theme. So also was the story of Dives and Lazarus, for the ballad is essentially democratic in origin and sympathy.

There is no genuine ghost-story among the ballads of the supernatural before us. Indeed, they could almost be added to the religious section, since they are largely concerned with curses, or with the pains of hell, like 'Count Arnold,' which reads like a genuine English ballad in Miss Jewett's rendering:—

What is it from your mouth blazing,  
Arnold, my knight?  
What is it from your mouth blazing?  
Help, God of might!

Evil words that I have spoken,  
Woman most true;  
Evil words that I have spoken;  
Loyal are you.

Here, too, we find a touch of social reform:—

'Tis because I paid bad wages,  
Woman most true,

is the reason the Count gives for his dwelling being deep in hell. 'The Voice from Underground' is the only Greek ballad included, but its origin is unmistakable, though the translation, like most of those in long-lined metres, is far from happy. It breathes the true pagan joy of the Greek in life, and sounds like a belated echo from the Palatine Anthology:

But I suffer and am ashamed, and with great  
pain I groan,  
Because you have despised me, treading across  
my grave.  
Perhaps I was not young, I too! Was I not  
brave?  
Have I not walked, I too, by night under the  
moon?

It seems a pity, however, to exclude ostensibly humorous ballads altogether. The end of the Catalan 'Count Garí' contains almost the only touch of real humour in the volume.

The spread of education has sounded the death-knell of ballad-making in most parts of Europe; but in Sicily and Southern Italy something of the old spirit remains. Few towns are without a "teatrino," or marionette theatre, though the cinematograph is doubtless pressing it hard; and hither the illiterate fisherman or carter, whose children will satisfy their thirst for adventure with the feuilletons of cheap newspapers, still repairs night after night to follow enthralled the story of Charlemagne and his Paladins as his father did before him. He finds his hero not in the soldier returning from Tripoli, nor even in Garibaldi, but in the

brigand of the hour, such as the Calabrian Musolino, whose enemies are his own enemies, the policeman and the Government. There are only five ballads of prisoners in this volume, but 'I Fra Diavoli' is clearly of comparatively recent Sicilian origin.

In her translations of the wild Roumanian folk-songs Miss Jewett is seen at her best: in 'Bujor,' for instance, which tells of that great brigand, the champion of the poor, who perished on the scaffold; or in 'Shalga,' the heroic lay of the mighty Amazon, warned by the piping of one of her shepherds that they have been attacked by bandits. The story of her hastening to their rescue and cutting off the head of the brigand chief is full of fire and vigour in its English dress. Less known is the fragment of 'The Little Lamb.' Yet there is real poetry in the Roumanian shepherd's prayer to be buried in the meadow—

Close beside my herd-hut small,  
So I may stay near you all;  
Stay among my sheep, and still  
Lie and listen underground  
To my dogs upon the hill....  
Lambkin, no word shalt thou tell  
In what wise my death befell;  
Say I wed a royal bride,  
Wooded of all the world beside;  
Say that when our faith was given  
A bright star fell out of Heaven:  
Sun and moon stood holding there  
A marriage-wreath above my hair;  
Mountains tall were priests to me;  
Guests were pine and alder-tree;  
Torches were the flaming stars,  
Thousand birds my lute-players.

The volume is provided with a good Introduction and notes. These are not concerned with the interpretation of the original text, which is printed beside the English translations.

*The Civil Service of Great Britain.* By Robert Moses. "Studies in History, Economics, and Public Law." (New York, Columbia University; London, P. S. King & Son, 8s.)

THE object of this essay is

"to present the steps in the reform of the English Civil Service, with special emphasis upon examinations, personnel, and prospects, rather than upon organization, economy, and conduct of business."

The author

"has had constantly in mind the influence of the reformed English Civil Service upon the Civil Service of the United States."

Mr. Moses dates his historical survey from the year 1853, which he calls the Independence Year of the English Civil Service. He includes quotations from a large number of official documents, and also from contemporary writers, including Anthony Trollope and Charles Dickens, whose merciless exposure of the evils of patronage, in 'The Three Clerks' and 'Little Dorrit' respectively, did much, on the popular side, to arouse the public conscience to the evils of patronage in the public service. In his description of the steps taken to place the recruiting of the Indian Civil Service on a basis of "open competition," he pays a fitting

tribute to the invaluable contribution of Macaulay to the solution of that problem. In regard to the question of the admission of the native born to the Indian Civil Service, Mr. Moses is of opinion that "there are as many places open to them now as they are reasonably capable of filling without endangering British prestige."

There is evidence of careful research, and the numerous quotations from official and other sources are well chosen. The book should appeal to a wider public even than that large body of politicians, administrators, and schoolmasters who may fairly be said to have a personal interest in the question. We think with the author that the problem is really one of education, and we hope that he will be justified in his forecast that the forthcoming report of Lord MacDonnell's Commission will recommend "free education from primary schools, through the Universities, in liberal arts or science, to be insured to every ambitious and deserving pupil."

On the question of interchangeability of Civil Service personnel, the author agrees with Sir George Cornwall Lewis that

"where a general superintendence is required and assistance can be obtained from subordinates, and where the chief qualifications are judgment, sagacity, and enlightened political opinions, such a change of office is possible; but as you descend in the official scale the speciality of function increases."

This is a difficult question, but we do not think the author intended that the argument should be carried to its logical conclusion, and we hope that the Royal Commission will go as far as possible, not only towards equalizing the pay and conditions as between the different offices of State, but also towards providing, as far as possible, for a system of exchange of officers of all ranks, to the lasting benefit, we believe, of both State and servants.

Examples of fatuous questions set by the early Civil Service examiners are given, and though matters have improved since those days, we have heard of cramming for modern examinations, whereas everything possible should be done to base competitive examinations upon the work actually done by the competitors at their school or University. We are glad that Mr. Moses emphasizes the fact that the present Higher Division examination continues to give an undue advantage to students of Oxford. He thinks that the Royal Commission will undoubtedly recommend "that this examination be modified so as to attract more men from the new Universities." To the critics of competitive examination—and there are doubtless many—we commend the quotation (on p. 100) from John Stuart Mill, who himself spent the better part of his life as a Civil Servant, and in this connexion we should like to quote an early Secretary of the Civil Service Commission:—

"Few persons now really believe that the friends of competition rely upon it as an infallible test of official aptitude, or as anything more than the best available test.... The only question...now is as to the

extent to which the plan, thus generally appreciated, should be adopted, and the rate at which we should proceed in the work."

Lest we should be charged with an attempt to reslay the slain, we hasten to add that the numerous appointments at short notice made necessary by the quick growth of new Government departments, in consequence of social legislation, has laid us open to the risk of a return to the evils of patronage, naked and unashamed. We cannot be too careful to guard against reaction of this kind, and the appointment of Civil Servants without at least the intervention of a Civil Service Committee of Selection is, we think, highly reprehensible. The evil of patronage lives after, and begets an evil brood in the form of nepotism within the services.

An old-time Secretary to the Committee of the Council of Education

"saw no reason why there should not be open competition for the Lower Division, but quite irrationally he thought open competition inapplicable to the Higher Division."

Tradition dies hard in the Board of Education, for,

"strangely enough, this opinion prevails even now in this Department, and has staunch supporters in present and former Secretaries."

The young men who are responsible for the production of *The Civilian*, one of the best known of the service organs, will be interested to learn that "Washington clerks are quite incapable of such a publication." On the much debated question of the promotion of the Second Division clerk, Mr. Moses is of opinion that the ideas of these clerks' representatives

"of the fundamental constitution of offices, promotions, &c., were not very valuable. Only their specific complaints about their own offices were worth having. They all commented on their extraordinary responsibilities . . . and demanded higher pay and quicker promotion."

He thinks, however, that the Royal Commission will not do less than recommend the abolition of the eight years' rule in the case of promotion to the Higher Division; that more staff posts should be set aside for the Second Division; and that more opportunity should be given in that Division to do intellectual or original work, with recognition and reward for Second Division men who become graduates, barristers, &c.

On the question of a strike the author appears to think that "the organizations of Civil Servants are more terrifying in their hot-headed revolutionary youth than in their mature and responsible development." He wisely advocates full "recognition" and discussion.

The chapter devoted to a comparison between the Civil Services of England and the United States is interesting and informing:—

"The history of American reform is chequered and spasmodic. The course of English reform is remarkably steady and uneventful . . . It has the appearance of a force moving irresistibly forward, and driving

patronage and incompetence before it . . . But reform in the United States has moved forward slowly and painfully; frequently it has stopped entirely, and at times it has actually been driven back."

We believe that further reform of the American Civil Service is one of the tasks to which President Woodrow Wilson has set his hand, and students in this country will watch his work with interest. It appears that "there is more open competition in the United States than in Great Britain," and that at present "295,000 out of 391,000 federal employees are in the classified list."

On the subject of rewards and decorations the author is of opinion that

"in Europe titles and orders, and (in Monarchies) the exaggerated respect paid to Civil Servants as the visible symbols of Royal power, attract the brains of these countries into Government work in spite of low salaries . . . We must pay our officials fair salaries, or else we shall not be able to compete with private enterprise."

*Publications of the Southampton Record Society: The Port Books of Southampton.* Transcribed and edited from the MS. in the Audit House, with Notes, Introduction, Glossary, &c., by Paul Studer. (Southampton, Cox & Sharland, 15s. 9d. net.)

THE Southampton Record Society is to be congratulated on good work done and doing. The publication of the 'Black Book,' 'Oak Book,' and Court Leet Records of Southampton has now been followed by an edition of the 'Port Books' for 1427-30. One would have thought that a mere glance at such a document as these Anglo-French accounts of Robert Florys, the Water-Bailiff and Receiver of Petty Customs for Southampton, would have sufficed to indicate their worth both from an historical and a linguistic point of view. But the worth of Port Books has not been always so easily recognized, and there was a tendency, if we remember aright, even in responsible quarters, to regard them not so long ago as mere cumbersome rubbish, fit only to be "scrapped" and "pulped." Yet these lists of ships and their cargoes, the customs they paid, the produce they brought, the ports they hailed from, and the ports they cleared for, are, when analyzed and co-ordinated, the very stuff of which genuine history is to be made. One can well imagine the delight with which the genius of a Macaulay or a Green would have fastened upon such a piece of documentary evidence as this, and used it as the foundation for a picture, not only of the prosperity of the southern seaport, but even of the whole seaborne trade of England in the fifteenth century.

What is the life that these 'Port Books' reveal? It is but a few years since Harry set out from the West Quay with the flower of England to win the fair kingdom of France: Agincourt has been fought and won, but a ceaseless stream of knights

and nobles, and soldiers high and low, is still passing through Hampton to the seat of war. The captains and sailors, who return to the port and squabble over the anchorage dues and customs, have many a tale to tell of fights with pirates, of the war in France, and the dread power of the French witch, Joan.

Nor was the trade of the prosperous port confined to the coast of England and Normandy and Bordeaux, or to the fleet of the Southampton merchants. The Easterlings, too, the Hanse merchants from the Baltic and the North Sea, congregated in the Solent, and their tiny craft jostled the huge carracks from the Mediterranean. For, through the merchants of Venice, Florence, and Genoa, Southampton had become one of the chief emporiums of spices, wines, and all the rich produce of the East.

With the plentiful assistance of so careful an editor as Dr. Studer, the recently appointed Taylorian Professor of the Romance Language at Oxford, the reader of Master Florys's Port Book can quickly form an idea of the economic status both of Southampton and England in the fifteenth century. The learned editor also draws attention to its value as a treasure-house of that old French dialect which had long flourished in Southampton, but was now blending with the Saxon speech and beginning to form the new, homogeneous language of the English people. We wonder, by the way, whether the inexplicable word given as "preves" on p. 12 (amongst a cargo of fruit) is not a misreading for *prunes*. There is a Breton word *prev* which Dr. Studer does not appear to know—but it means a "worm"!

*C. Iuli Caesaris Commentarii Rerum in Gallia Gestarum VII. A. Hirri Commentarius VIII.* Edited by T. Rice Holmes. (Oxford, Clarendon Press, 8s. 6d. net.)

DR. T. RICE HOLMES, in his Preface, quotes a sentence from a letter written in 1894 by Mommsen to Dr. Heinrich Meusel on the subject of Caesar's 'Commentaries':

"The noble work deserves all the labour that can be spent upon it. The enormous difference between these 'Commentaries' and everything else that is called Roman History cannot be adequately realized."

This is a stirring and true remark, and deserves to be considered by English teachers of the ancient classics, especially at this time. There is to-day something of a "slump" in Caesar, and even where he is read in schools there is an imperative need of fresh and livelier and more painstaking methods. Certainly no teacher who has failed to acquaint himself with Dr. Rice Holmes's works is really fit to teach Caesar to beginners.

It is a sound proposition that the 'Commentaries' should be read rapidly through at least once by the highest forms in public schools; there is plenty of room for scholarship (e.g., some of those puzzling



perfect subjunctives) in the interpretation of the text, and for knowledge of Roman history; and we get at least the starting-points for most interesting discussions on ethnological, social, political, and religious topics of several kinds. Sixth-form boys, too, are of those who might be tempted to make personal acquaintance with the sites of Caesar's more important military operations in Gaul, admirable directions for reaching which are given in an appendix of the present volume. For younger pupils it is still necessary to urge that teachers should put them in possession of the general setting of Caesar's writings before they proceed to a line-by-line study of a few chapters; and undoubtedly a simplified version of the whole 'Gallic War' read through with an eye to unity of impression is much to be preferred to the study of half a book.

The commentary on the eight books of the 'Gallic War' before us is adapted for the use of teachers and senior pupils. The notes are confined to explaining Caesar's text, and information which the reader can easily acquire from the ordinary sources is not supplied. Critical notes are printed along with the others at the foot of the text. It is now nearly three years since the completion of the second edition of 'Caesar's Conquest of Gaul'; but all Cæsarian literature that has appeared in the interim has been considered in the present commentary, and some few modifications and additions made.

After a series of five sections dealing with the circumstances of the writing of the 'Commentaries,' the text, the credibility of Caesar's narrative, the ethnology of Gaul, and the discovery of Cæsarian camps and earthworks, we have some thirty pages of introduction on Gaul as it had developed by Caesar's days. The commentary is characteristic of its author. It has the freshness of first-hand topographical knowledge, of the man who has been on the spot. It finds the safest interpretation of Caesar's language in all that is extant of that language. It is very cautious in the acceptance of emendations. "I never adopt," writes its author, "an emendation unless it seems absolutely necessary." It puts commentator and reader on terms of close personal intimacy; thus, after a suggested translation of a word, we find: "Perhaps you can think of a better word." It is often caustic in its treatment of the errors of previous commentators, and Napoleon III. and Mommsen are treated with some sarcasm. Generally incisive, the notes often become enigmatic and dogmatic in their terseness. Thus on vii. 3 we read, "*quo* does not agree with *more*." This is provocative. As between the two views—whether *quo* means "by which act," or goes with *more* (by which custom)—many will reasonably decide for the latter as being better Latin. The commentary, as is only natural, has some obvious omissions.

## FICTION.

*Dodo the Second.* By E. F. Benson. (Hodder & Stoughton, 6s.)

In introducing us to the daughter of Dodo by her second marriage Mr. Benson makes possible the perpetuation in the direct line of the woman whose charm so closely approaches insolence. Those who appreciate the type will be the more thankful, as before the close of the book Dodo and her daughter both make love matches. Psychologically we should deem such events "out of the picture"; at any rate, they portend the making of saint or devil. Through half of the present work the two are merely unmoral, and, as such, even though we may think unmorality is to be deprecated in a world suffering from the prevalence of immorality, they are distinctly entertaining.

Their dialogue is sprinkled with good things. As a matter of fact the setting of these gems often jars on our nerves as badly as does the bad setting of real jewellery on the nerves of one of Mr. Benson's male characters. Their speech is, however, self-revealing, and few novelists nowadays can claim so much.

For instance, Dodo's daughter reveals herself in the following remarks, which are, as it happens, not quite up to date:—

"I do not mean that a man is not a gentleman because he is stupid, but I do mean that quarterings cannot make him one. The old idea is so obsolete, so Victorian, like the old mahogany sideboards. Who cares about a grandfather? What does a grandfather matter any more? They used to say 'Move with *The Times*.' Now we move instead with *The Daily Mail*."

She is better in displaying the unimaginative mind of her mother's third husband:—

"There was a clan, and we discovered it, like Newton and the orange."

"Apple, surely," said John.

"Nadine looked brilliantly round."

"I knew he would say that, whereas a clansman would be content to understand what I mean." . . .

"But to bathe in the sea makes me think: it gives me romance. Poor John, you never get romance. You amass information, and make a Blue Book."

Her dialogue, and that of the other women for that matter, is best summed up by one of the men:—

"What an extraordinary lot of words to tell us that you are an intellectual egoist," he said. "And you needn't have told us at all. We all knew it."

The latter part of the book shows a distinct change, and we are curious as to the author's reason for it. Did his well of smart things show a tendency to become exhausted, or did he wish to secure the attention of a public to whom heroics and sentimentality are a necessity? Whatever determined the change, the results are more than sufficiently amazing. Dodo's daughter suddenly acquires tenderness. We are treated to a great storm scene, followed by a shipwreck and a marvellous rescue, a sick-bed engagement, two marriages, an attempted murder, and the birth of a son to Dodo herself. All this is recounted in a "highfalutin" style which makes us close the book with relief.

## BOOKS PUBLISHED THIS WEEK.

## THEOLOGY.

**Campion (Edmund), TEN REASONS**, proposed to his Adversaries for Disputation in the Name of the Faith, and presented to the Illustrious Members of our Universities, "The Catholic Library," 1/ net. B. Herder

This volume contains the original Latin text, with a translation by the Rev. Joseph Rickaby, and an historical Introduction by the Rev. John Hungerford Pollen.

**Cheyne (Rev. T. K.), FRESH VOYAGES ON UNFREQUENTED WATERS**, 5/ net. Black

A continuation of earlier researches upon the text and contents of the Old Testament.

**Conybeare (Dr. F. C.), THE HISTORICAL CHRIST**, 3/6 net. Watts

An investigation of the views of Mr. J. M. Robertson, Dr. A. Drews, and Prof. W. B. Smith, which is intended "as a plea for moderation and good sense in dealing with the writings of early Christianity."

**Daily Texts for a Year**, edited by G. F. Chambers, 6d. net. R.T.S.

The editor's Preface explains that this little book was originally compiled about 1845 by the daughter of a Vicar of Eastbourne.

**Dendy (John), THE LARGER LIFE**, a Way through Experience towards the Truth, 2/6 net. Essex Hall, Essex Street, W.C.

A discussion of some fundamental principles of religion and philosophy. The author does not write for students, but for "the ordinary reader."

**Girdlestone (R. B.), THE MISSION OF CHRIST AND THE TITLE DEEDS OF CHRISTIANITY**, 3/6 net. Robert Scott

The author's aim is to prove the authenticity of the books of the New Testament.

**Robinson (Forbes), THE SELF-LIMITATION OF THE WORD OF GOD AS MANIFESTED IN THE INCARNATION**, 3/6 net. Longmans

An essay on 'The Evidential Value of O.T. Prophecy' is also included in this volume. There is an Introductory Note by Mr. Charles H. Robinson.

**Rolle (Richard), THE FIRE OF LOVE, and THE MENDING OF LIFE**, edited and done into Modern English by Frances M. M. Comper, with an Introduction by Evelyn Underhill, 3/6 net. Methuen

A modernized version of Richard Misy's fifteenth-century translations of 'De Incendio Amoris' and 'De Emendatione Vitae,' written by Richard Rolle, who died at Hampole in 1349. The Introduction deals with 'The Mysticism of Richard Rolle.'

**Skrine (Rev. J. H.), EUCHARIST AND BISHOP**, 1/ net. Longmans

This pamphlet deals with certain questions which have arisen out of the Kikuyu controversy.

**Tait (Arthur J.), CHRISTUS REDEMPTOR, Meditations on 1 Corinthians i. 30, "Purple Series"**, 1/6 net. Robert Scott

Five sermons delivered in St. Paul's Cathedral.

**Westcott (Frederick Brooke), A LETTER TO ASIA**, being a Paraphrase and Brief Exposition of the Epistle of Paul the Apostle to the Believers at Colosse, 3/6 net. Macmillan

This paraphrase is not intended for "practised scholars," but for "those who still have time and energy for quiet Bible study." There is an historical Introduction, followed by a commentary on the text of the Epistle. At the end of the volume the version of 1811 and the author's paraphrase of the Epistle are printed side by side.

## POETRY.

**Cole (T. W.), QUATRAINS**, 6d. net. Palmer

This booklet contains sixteen quatrains reprinted from *The Pall Mall Gazette* and *Worcester Herald*. They include 'By the Hedgerows,' 'A May-day in Town,' and 'Pot-pourri.'

**Flowers from the Fatherland**, transplanted into English Soil by A. M. Everest, 3/6 net. Macdonald

A selection of translations of German poetry, including renderings of poems by Heine, Fallersleben, Schiller, Goethe, and Kerner.

**Holley (Horace), CREATION**, Post-Impressionist Poems, 1/ net. Fiffeld

A collection of miscellaneous verses, including 'In a Factory,' 'The Vision,' 'The Crowd,' 'Eve's Lament,' and 'Pilgrim.'

**Keble (John), THE CHRISTIAN YEAR**, 1/ net. Milford

A volume in the "World's Classics," Pocket Edition.

**Keble (John)**, THE CHRISTIAN YEAR, LYRA INNOCENTIUM, AND OTHER POEMS, together with his Sermon on 'National Apostasy,' 1/6 net. Milford  
In the "Oxford Edition of Standard Authors."

**Macaulay (Rose)**, THE TWO BLIND COUNTRIES, 2/6 net. Sidgwick & Jackson

A collection of poems, many of which have already appeared in *The Saturday Westminster, The Spectator*, and *The Cambridge Magazine*. The book includes 'Two Hymns for St. Andrew's Day,' 'Trinity Sunday,' 'The City on the Lee Shore,' and 'The Tramps' Highway.'

**Oppenheim (Edwin)**, THE REVERBERATE HILLS, 3/6 net. Constable

The author writes 'To a Departing Swallow,' 'In the Firwood,' and on 'Autumn,' 'Lac Tanay,' 'A Winter's Night in the Rhone Valley,' and similar subjects.

**Roberts (E. Cecil)**, THROUGH EYES OF YOUTH, 2/6 net. James Clarke  
This last volume of Mr. Roberts's poetry includes 'Ode to Theocritus,' 'Clifton Church,' 'Haberley Valley,' and 'The Strike.'

**Sackville (Lady Margaret)**, THE CAREER BRIEFLY SET FORTH OF MR. PERCY PRENDERGAST, WHO TOLD THE TRUTH, 1/ net. A. H. Stockwell

These verses tell how the truthful hero was elected to Parliament, and finally appointed Prime Minister. The illustrations are by Mr. C. W. Ingram.

#### BIBLIOGRAPHY.

**Book-Prices Current**, VOL. XXVIII. Part II., 25/6 per annum. Eliot Stock

A bi-monthly record of the prices at which books have been sold at auction.

**Catalogue of German, Dutch, and Flemish Illustrated Books, XV.-XVI. Centuries**: Part I. A-H, 3/ J. & J. Leighton

Includes descriptions of early books and prints representative of illustration and decoration in Germany, Austria, Switzerland, and the Netherlands before the year 1601. All details of the Catalogue are first-hand, and the sizes of the cuts are given in millimetres, together with collations of every item.

**Icelandic Collection bequeathed by Willard Fiske**, CATALOGUE, compiled by Halldor Hermannsson, \$6 Cornell University Library, Ithaca, N.Y.

An annotated Catalogue, arranged alphabetically under the names of authors, of some 9,700 volumes, comprising editions and translations of Old Icelandic and Old Norse texts, modern Icelandic literature, commentaries and works on the language, history, religion, and customs of the Scandinavian nations. The Runic literature in the Fiske Collection has not been included.

**Slater (J. Herbert)**, ROBERT LOUIS STEVENSON, a Bibliography of his Complete Works, 2/6 net. Bell

This volume is the first of a projected series of handbooks for collectors, librarians, and others who wish to trace the first and early editions of authors. The books here described are arranged alphabetically according to the first words of their titles, and notes are added giving particulars of different issues or editions and the auction prices.

#### HISTORY AND BIOGRAPHY.

**Calendar of the Patent Rolls, PRESERVED IN THE PUBLIC RECORD OFFICE: EDWARD III.**, Vol. XV. A.D. 1370-1374, 15/ Stationery Office

Part of the series of Calendars of the Patent Rolls from the reign of Edward I. to that of Henry VII.

**Chronica Johannis de Reading et Anonymi Cantuariensis**, 1346-1367, edited by James Tait, 10/6 net. Manchester University Press

These two manuscripts are edited with Introduction and notes; the volume includes Addenda, Corrigenda, Index, and facsimiles.

**Couper (W. J.)**, THE MILLERS OF HADDINGTON, DUNBAR, AND DUNFERMLINE, a Record of Scottish Bookselling, 8/6 net. Fisher Unwin

This volume is offered as a contribution towards the history of the book-trade of Scotland. It is illustrated with plates and woodcuts in the text, and concludes with a Bibliography of 'Books, &c., written or edited by the Millers of Dunbar and Haddington,' 'The East Lothian Press,' and 'The Dunfermline Press,' and an Index.

**Laurie (Lieut.-Col. George Brenton)**, HISTORY OF THE ROYAL IRISH RIFLES, Ordinary Edition 21/, Library Edition 30/ Gale & Polden

A history of the 83rd and 86th Regiments, constituting since 1881 the 1st and 2nd Battalions of the Royal Irish Rifles. Prof. Oman has contributed a chapter dealing with the Peninsular War. There are many illustrations, coloured plates, and maps.

**Lockhart's Life of Scott**, abridged and edited by O. Leon Reid, "Macmillan's Pocket Classics," 1/ net.

The editor has added a brief Preface, Introduction, and a few notes.

**Plowden (Alfred Chichele)**, GRAIN OR CHAFF? the Autobiography of a Police Magistrate, 1/ net. Nelson

A cheap reprint. See notice in *Athen.*, Dec. 12, 1903, p. 793.

**Sabatini (Rafael)**, THE LIFE OF CESARE BORGIA, 5/ net. Stanley Paul

A new edition in the "Essex Library."

**Young (Norwood)**, NAPOLEON IN EXILE AT ELBA (1814-1815), 21/ net. Stanley Paul

An account of Napoleon's year at Elba, with a chapter on the iconography of the island by Mr. A. M. Broadley, from whose collection of Napoleonic prints and caricatures the illustrations are taken.

#### GEOGRAPHY AND TRAVEL.

**Carson (W. E.)**, MEXICO, the Wonderland of the South, 10/6 net. Macmillan

A revised edition, including among its new features a summary of events in Mexico from the accession of President Diaz in 1876 to the administration of President Huerta in 1914, and a chapter on the present political outlook.

**Cox (J. Charles)**, WARWICKSHIRE, 2/6 net. Methuen

In "The Little Guides" series, with twenty-four illustrations from photographs, and six maps and plans.

**Enock (C. Reginald)**, ECUADOR, its Ancient and Modern History, Topography, and Natural Resources, Industries, and Social Development, "The South American Series," 10/6 Unwin

This book aims at presenting various aspects of the country which will interest the trader, traveller, and general reader alike. There are many illustrations and two maps.

**Freshfield (Douglas)**, HANNIBAL ONCE MORE, 5/ net. Arnold

The author endeavours to treat the classical texts relating to Hannibal's passage of the Alps from the point of view of an Alpine traveller and topographer. The book includes maps and illustrations.

**Garnett (Lucy M. J.)**, GREECE OF THE HELLENES, 6/ net. Pitman

Another volume in the "Countries and Peoples Series."

**Thring (Mrs. C. H. M.)**, THE TRIALS AND PLEASURES OF AN UNCOMPLETED TOUR, edited by C. H. M. T., 12/6 net. Simpkin & Marshall

The tour here described was begun by Mr. and Mrs. Thring in August, 1911. They crossed North America, and travelled in New Zealand, Australia, Japan, and China. They then went to Calcutta, visiting various places in North India. Mrs. Thring died very suddenly at Agra, and the book is compiled from her letters and diary. It is fully illustrated with photographs.

#### SOCIOLOGY.

**Day (Henry C.)**, CATHOLIC DEMOCRACY: INDIVIDUALISM AND SOCIALISM, 6/ net. Heath & Cranton

The author discusses the social teaching of the Catholic Church, and compares it with that of the new democracy. Cardinal Bourne has contributed a brief Preface.

**Gorham (Charles T.)**, CHRISTIANITY AND CIVILIZATION, 9d. net. Watts

This little volume in "The Inquirer's Library" contains chapters on 'The Influence of Religion upon Civilization,' 'The Reformation,' and 'Christianity and Woman.' A Bibliography is also included.

**Seebohm (the late Frederic)**, CUSTOMARY ACRES AND THEIR HISTORICAL IMPORTANCE, being a Series of Unfinished Essays, 12/6 net. Longmans

These studies of the tribal and pastoral conditions of landholding, and its development into the open-field system of the village community, are published by the author's son, Mr. Hugh E. Seebohm, who writes a Preface.

#### ECONOMICS.

**Guyot (Yves)**, WHERE AND WHY PUBLIC OWNERSHIP HAS FAILED, 6/6 net. Macmillan

The author discusses such subjects as municipal activity, the housing of the working classes, State insurance and employment, Government monopolies, and State operation of railways, his aim being to discover what reforms have been accomplished in those cases where State ownership and operation have been tried.

#### POLITICS.

**Foster (Hon. George E.)**, CANADIAN ADDRESSES, edited by Arnold Winterbotham, 5/ net. Jenkins

A number of addresses on 'Imperial Preference,' 'Naval Defence,' 'Reciprocity with the United States,' 'Some Problems of Empire,' and kindred subjects, with an introductory chapter on Canada of to-day.

**Land (The)**, THE REPORT OF THE LAND ENQUIRY COMMITTEE: Vol. II. URBAN, paper 1/ net, cloth 2/ net. Hodder & Stoughton

This volume embodies some of the results of an inquiry made during 1912-13 by a small Committee appointed by the Chancellor of the Exchequer. It deals more particularly with urban conditions, but "rating and taxation, the acquisition of land for public and private purposes, the control of building areas, and, to a certain extent, questions relating to tenure, are dealt with in their rural aspects as well."

#### PHILOLOGY.

**Pokorny (Julius)**, A CONCISE OLD IRISH GRAMMAR AND READER: Part I. GRAMMAR, 5/ net. Dublin, Hodges & Figgis

An easy introduction to the scientific study of Old Irish, in which the writer acknowledges his indebtedness to the grammars of Thurneysen and Pedersen.

**Wisdom (J. H.) and Murray (Marr)**, A PRACTICAL POCKET DICTIONARY OF THE FRENCH AND ENGLISH LANGUAGES; A PRACTICAL POCKET DICTIONARY OF THE GERMAN AND ENGLISH LANGUAGES; and A PRACTICAL POCKET DICTIONARY OF THE SPANISH AND ENGLISH LANGUAGES, 6d. net each. Melrose

These little Dictionaries are intended primarily for the use of travellers, and contain over 5,000 words in common use in each language. They are printed in clear type, and measure about 6½ in. by 3 in.

#### LITERARY CRITICISM.

**Fansler (Dean Sprull)**, CHAUCER AND THE ROMAN DE LA ROSE, 6/6 net. Milford, for Columbia University Press

This monograph deals with Chaucer's attitude towards the 'Roman de la Rose,' and the effect of the poem upon his literary production. Well-known parallels are also discussed, and new ones are presented. There are Appendixes and a Bibliography.

**Waterhouse (Gilbert)**, THE LITERARY RELATIONS OF ENGLAND AND GERMANY IN THE SEVENTEENTH CENTURY, 7/6 net. Cambridge University Press

This monograph traces the literary relations of England and Germany from the sixteenth to the eighteenth century, and includes chapters on 'Early Travellers,' 'The Latin Novel,' 'Later Satire,' and 'Milton in Germany.'

#### EDUCATION.

**Darroch (Alexander)**, EDUCATION AND THE NEW UTILITARIANISM, AND OTHER EDUCATIONAL ADDRESSES, 3/6 net. Longmans

These addresses, selected from a large number delivered to various societies during the past few years, deal with subjects of present-day importance in the educational world. The book includes chapters on 'Democracy and Education,' 'The School and the State,' and 'Two Ideals of the End of Woman's Education.'

**Lyttelton (Edward)**, THE CORNER-STONE OF EDUCATION, an Essay on the Home Training of Children, 5/ net. Putnam

The author's subject is the general moral training of children in the home.

**McKeever (William A.)**, TRAINING THE GIRL, 6/6 net. Macmillan

This book is a companion volume to the author's 'Training the Boy,' and deals in turn with the industrial, social, vocational, and "service" training of girls. It is fully illustrated with photographs.

**Montessori (Mária)**, DR. MONTESSORI'S OWN HANDBOOK, 3/6 net. Heinemann

Dr. Montessori here gives an account of her method, and a description of the Montessori apparatus. The book is illustrated. In a note the author states that the present work is "the only authentic manual of the Montessori method," and that the English translation has been authorized by her.

**School Review Monographs**: No. V. RATING, PLACING, AND PROMOTING OF TEACHERS, EDUCATIONAL SURVEYS, &c., 2/ net. Cambridge Univ. Press, for Chicago Univ. Press

This number contains papers by Mr. Frank E. Thompson, Mr. William H. Kilpatrick, Mr. Edward C. Elliott, and others, presented for discussion at the meeting of the Society of College Teachers of Education, Richmond, Virginia.



**Truelove (Mrs. Kate), DEMONSTRATIONS ON INFANT CARE FOR ELDER GIRLS, 8d.** Bell  
Descriptions of courses of lectures held in school. There is a Preface by Lady St. Helier.

## SCHOOL-BOOKS.

**Blackie's New Systematic English Readers :**  
SECOND READER, by Eleanor I. Chambers, 1/;  
THIRD READER, 1/2

These two Readers are printed in good type, and have coloured and other illustrations. The 'Third Reader' aims at teaching something of English grammar and composition, and contains at the end about twenty pages of suggestions for teachers.

**Britain and her Neighbours : Book I. TALES FROM FAR AND NEAR, 10d. ; Book II. TALES OF LONG AGO, 1/** Blackie

These two volumes contain simple stories from the history of Great Britain and other lands. They are printed in large, clear type, and illustrated with sixteen coloured plates.

**Butler (Joseph), THREE SERMONS ON HUMAN NATURE AND A DISSERTATION UPON THE NATURE OF VIRTUE, edited by W. R. Matthews, "English Classics," 1/6** Bell

This edition, prepared to meet the requirements of the student of ethics, includes an Introduction, analyses, and notes.

**Dramatized Recitations, New and Old, BEING SHORT HISTORICAL DRAMAS IN RHYME, written or arranged by Harold Drum, 8d.** Blackie

This volume contains some abridged scenes from 'King John' and 'Henry VI.' and dramatized versions of stories of Canute, Queen Philippa, the British slaves in Rome, &c. The writer gives directions for acting, and suggests that these recitations may be used to illustrate history lessons.

**Far Afield, 1/6**

One of the "Arnold's Literary Reading-Book" Series, containing a selection of true stories of travel, sport, and adventure in many lands.

**MacMunn (Norman), DIFFERENTIAL PARTNERSHIP : THE THINGS ABOUT US, AND A FEW OTHERS, I. and II., 8d. each.** Bell

Books of easy French conversation on the MacMunn Differential Partnership Method.

**Rambler Travel Books : AFRICA, edited by Lewis Marsh, 9d.** Blackie

This little book contains extracts from writings on Africa by well-known travellers, such as Borrow, Mary Kingsley, Dr. Livingstone, and Lord R. Churchill. It is illustrated with coloured and other plates.

**Rambles among our Industries : IRON AND ITS IRON WORKERS, by William J. Claxton, 9d.** Blackie

An account of the iron industry, illustrated with coloured plates, photographs, and diagrams.

**School and College Atlas (The), 3/6 net.** Bacon  
This atlas has been specially prepared to comply with the requirements of a recently issued Memorandum by the Board of Education. It contains 103 full-page maps illustrating the Relief of the Land, Distribution of Rainfall, Variations of Temperature by Isothermal Lines, Political Divisions, and Trade Routes.

**Scott (Sir Walter), THE LORD OF THE ISLES, edited by the Rev. F. Marshall, 1/6** George Gill

This edition is intended mainly for students preparing for the Oxford and Cambridge Locals and similar examinations. The text is accompanied by an Introduction, including a Life of Scott, historical and geographical notes, maps, a Glossary, and several selected examination papers.

**Shorter Æneid (The), selected and arranged, with brief notes, by H. H. Hardy, 2/6** Bell

In this abbreviated edition of the 'Æneid' many difficult passages and lines do not appear, the omissions being covered by a summary in English. There are a few notes and an Index, and Prof. H. E. Butler has contributed the Preface and Introduction.

## JUVENILE.

**McMillan (R.), THE ORIGIN OF THE WORLD, 2/ net.** Watts

A book for children, in which various scientific subjects, such as 'The Earth's Motion,' 'The Law of Gravitation,' and 'Force and Energy,' are discussed in simple language, and illustrated by reproductions of diagrams and drawings.

## FICTION.

**Arkwright (William), THE TREND, 6/** Lane  
The study of the musical and artistic temperament of a boy who is found singing in the street, adopted, and given a training.

**Benson (E. F.), DODO THE SECOND, 6/** Hodder & Stoughton  
See p. 493.

**Blyth (James), NAPOLEON DECREES, 6/** White  
A story of a French spy sent by Napoleon in the year 1804 for the purpose of making certain observations on the East Coast of England. Through treachery and deceit he impersonates a French count at the residence of a country squire. The unsuspecting host extends to his visitor (who apparently comes with the best credentials) every hospitality. The spy, however, abuses the kindness shown him by abducting the daughter of the house and her friend, both of whom are engaged to be married. The rest of the story is a description of a chase, the rescue, and the union of two pairs of lovers.

**Bottomo (Phyllis), BROKEN MUSIC, 6/** Hutchinson  
The hero, a young French baron, who was left orphaned as a child, has been brought up by a maiden aunt in an isolated village. At 20, absolutely ignorant of the world, and cherishing only the desire to become a great musician, he is sent to Paris. There he comes under the spell of two sirens, and suffers poignantly from subsequent disillusionment.

**Brady (Cyrus Townsend), THE FETTERS OF FREEDOM, 6/** Hurst & Blackett  
St. Paul and Nero are prominent characters in this story. The book is illustrated.

**Buchanan (Meriel), TANTIA, 6/** Jenkins  
A tale of Society life in Russia, mainly occupied with the love-affairs of a young princess.

**Cobb (Irvin S.), THE ESCAPE OF MR. TRIMM, his Plight, and Other Plights, 6/** Hodder & Stoughton  
A collection of nine short stories.

**Danby (Frank), FULL SWING, 6/** Cassell  
The hero fails in his "Little-Go" at Oxford "because his heart was so full," and fights through the Boer War. The story deals mainly with his love-affairs and the incompatibility of his own and his mother's temperament.

**Gissing (George), THE PRIVATE PAPERS OF HENRY RYECROFT, 1/ net.** Constable  
A cheap reprint. See notice in *Athen.*, Feb. 21, 1903, p. 234.

**Hornung (E. W.), A THIEF IN THE NIGHT, Last Chronicles of Raffles, 7d. net.** Nelson  
A cheap reprint.

**Howell (C.), CHESTER CHASE, 6/** Digby & Long  
The first chapter introduces a "sanguinely complexioned" hero and three heroines. At the close he is exhibited as the lover discarded by them all in turn; one of the ladies has become an imprisoned Suffragette, another—just encountered as a humble cottage maiden—the wife of a baronet, "necklaced, braceleted and tiarad."

**Hume (Fergus), NOT WANTED, 6/** White  
The heroine suffers much from the hands of her stepmother, and nearly sacrifices herself and her fortune to a man she detests for the sake of her father, whom she believes to be guilty of murder.

**Johnston (Mary), SIR MORTIMER, 1/ net.** Constable  
A cheap reprint.

**Legge (Margaret), THE REBELLION OF ESTHER, 6/** Alston Rivers  
The heroine, a promising novelist, escapes to congenial surroundings in London from domestic tyranny and unhappiness. She is faced by the problem of a choice to be made between her love for a man, not morally free to marry, and her mother's need for her protection and sympathy at home.

**Le Queux (William), THE MAKER OF SECRETS, 6/** Ward & Lock  
In the train from Brighton to London the hero encounters an eminent violinist who is obsessed by a passion for goldfish; thereupon, in his endeavours to solve the mystery surrounding the musician, the teller of the story is plunged into some thrilling adventures.

**London (Jack), THE HOUSE OF PRIDE, 1/ net.** Mills & Boon  
A collection of short stories including 'Jack London by Himself.'

**Sawkins (Mrs. Langfield), THE AGITATOR IN DISGUISE, 6/** Heath & Cranton

The scene of this story is laid in Ireland in the eighties of the last century. The hero is involved in the Fenian agitation.

**Scannell (Florence), CINDERELLA'S SISTERS, 6/** Heath & Cranton  
The stories of three girls who are somewhat oppressed by their fashionable mother.

**Tynan (Katharine), A LITTLE RADIANT GIRL, 6/** Blackie  
A story for girls, dealing with the lives of old and honourable families in England and Ireland. Two of the principal characters are dealt with as in Hans Andersen's 'Ugly Duckling,' and their development is described.

**Watson (Grant), WHERE BONDS ARE LOOSED, 6/** Duckworth  
A description of the life of an Englishman, in a very lonely part of the Empire, where the ordinary bonds of civilization do not hold good.

**Westerman (Percy F.), THE LOG OF A SNOB, 6/** Chapman & Hall  
An account of the adventures of an amateur yachtsman.

**Whiting (Mary Bradford), MERIEL'S CAREER, a Tale of Literary Life in London, 6/** Blackie  
The heroine, an over-confident, independent girl of 18, finds herself in the somewhat ludicrous position of editor of a girls' magazine, having no knowledge of her work, which is done by a capable "sub." Her employer has engaged her solely for the purpose of being able to advertise the "youngest editress." The tale deals with Meriel's gradual awakening to the fact that love does count in the world, and that she herself is not a great literary genius. The tale, which should appeal to the "young person," is published at a time of year when that class of public is too much neglected by authors.

## REVIEWS AND MAGAZINES.

**Antiquary, APRIL, 6d.** Elliot Stock  
The articles in this issue include 'Allhallows-the-More and its Sanctuary Ring,' by Mr. J. Tavenor-Perry; 'Dartford Town and Church,' by Miss Mary F. A. Tench; and 'Fragments of Vestments of Bishop Walter de Cantelupe preserved at Worcester,' by Mr. George Bailey.

**Blackwood's Magazine, APRIL, 2/6** Blackwood  
Includes 'Sketched in War Time,' by a Woman Red Cross Surgeon; 'The New Road,' by Mr. Neil Munro; and 'Tyger Key,' by Mr. Douglas G. Browne.

**British Review, APRIL, 1/ net.** Williams & Norgate

Mr. Burnell Payne writes an appreciation of 'The Work of Mr. Belloc,' the Earl of Dunraven discusses the Government's proposals, and Mr. E. Boyd Barrett contributes a paper on 'How to Complete One's Education.' There are verses by Katharine Tynan, Mr. R. L. Gales, Lady Ninian Crichton-Stuart, and others.

**Champion, APRIL, 3d. net.** 21, Old Bailey  
The articles include 'Cricket in 1913 and Prospects for the Coming Season,' by Mr. Cyril Holland.

**Connoisseur, APRIL, 1/ net.** J. T. H. Bailly  
This issue opens with an illustrated article by Mr. C. Reginald Grundy on Sir Joseph Becham's collection of works by Turner, and Mr. Fred Roe contributes an article with twelve sketches on 'Some Forgotten Nooks : a Rambler's Itinerary.'

**Constructive Quarterly, MARCH, 3/ net.** Oxford University Press  
'The Place of Symbolism in Religion,' by Bishop Gore; 'Education and Religion among Working-Men,' by the Rev. William Temple; and 'The Nature of Divine Faith : a Catholic Account,' by Prof. Michael Maher are features of this issue.

**Contemporary Review, APRIL, 2/6** 'Contemporary Review' Co.  
Sir Joseph Compton-Rickett contributes a paper on 'The Fortunes of Home Rule and of Ulster,' Mr. J. W. Greig discusses 'Some Aspects of Scottish Home Rule,' and Dr. E. J. Dillon writes notes on foreign affairs. Other articles are 'Florence Nightingale on India,' by Sir William Wedderburn; 'The Suicide Club,' by Mr. A. MacCullum Scott; and 'The Trouble in the New Hebrides,' by the Rev. Dr. George Brown.

**Cornhill Magazine, APRIL, 1/** Smith & Elder  
Includes 'Narcissus,' by Dr. Robert Bridges; 'An Old Garden City : in Praise of Bath,' by Mr. Frederic Harrison; and 'The "General" Man,' by Mr. Alexis Roche.

**Fortnightly Review, APRIL, 2/6**

Chapman & Hall  
 'The Personality of Sir Edward Carson,' by Mr. Edward Legge; 'Letters by Carlyle to a Fellow Student,' by Mr. Daniel Gorrie; and 'The Jews as an Economic Force,' by Dr. M. Epstein are notable features in this number.

**Harper's Monthly Magazine, APRIL, 1/**

Harper  
 The articles in this issue include 'What is Gravity?' by Sir Oliver Lodge; 'My First Visit to the Court of Denmark,' by Madame de Hegermann-Lindencrone; and 'A Survival of Matriarchy,' by Mrs. Carrie C. Catt. There are short stories by Mr. Owen Oliver, Mrs. Mary E. Wilkins Freeman, Miss Elizabeth Jordan, and others.

**Hibbert Journal, APRIL, 2/6 net.**

Williams & Norgate  
 Important features in this number are 'Kikuyu,' by Dean Henson; 'The Middle Ages, the Renaissance, and the Modern Mind,' by Prof. Norman Kemp Smith; 'Criticism of Public Schools,' by the Head Master of Eton; and 'The Suffering of God,' by the Rev. B. H. Streeter.

**Highway, APRIL, 1d.**

Workers' Educational Association  
 This issue includes 'Our Educational System: the School Leaving Age,' by Mr. Arthur Greenwood; 'Poetry and the Worker: Browning,' by Mr. W. O. Stapledon; and 'The Wonders of Plant Life,' by Mr. T. W. Price. Notices of Summer Schools and the Summer Meeting at Cambridge are given.

**Hungarian Spectator, 3d.**

Budapest, Franklin Society  
 This paper contains editorial notes: a review of vol. vi. of the *Hungarian Shakespeare Magazine*, by Dr. Hugó Latzko; a 'Chapter of Hungarian Literature,' by Mr. Arthur B. Yolland; and an article 'On Duelling.'

**Journal of the Royal Statistical Society, MARCH, 2/6**

The Society  
 Includes 'The Census of the Empire, 1911,' by Sir J. A. Baines, and 'The Rate of Interest on British and Foreign Investments,' by Mr. R. A. Lehfeldt. Prof. F. Y. Edgeworth continues his article 'On the Use of Analytical Geometry to represent Certain Kinds of Statistics.'

**Mariner's Mirror, APRIL, 1/ net.**

Society for Nautical Research  
 The articles in this month's number include 'Patience,' by Mr. Geoffrey Callender; 'The Model of the Hollandia of 1664-1683' (illustrated), by Mr. G. C. E. Crone; and the fourth part of 'Stem Ropes' (illustrated), by Mr. H. H. Brindley.

**Munsey's Magazine, APRIL, 6d.**

Munsey  
 Special features in this month's number are a new novel by Sir Gilbert Parker entitled 'You Never Know Your Luck'; short stories by Mr. E. Phillips Oppenheim and Mr. Owen Oliver; and articles on 'The Feminist Movement that Cashes In,' by Mr. Edward Hungerford, and 'The Passing of the Old Indian,' by Mr. John M. Oskison.

**National Review, APRIL, 2/6 net.**

23, Ryder Street  
 We notice among the contents 'The True Doctrine of National Defence,' by Earl Percy; 'The Free Traders in 1914,' by Capt. Tryon; 'Paper' Audiences,' by Mr. Philip E. Hubbard; and 'Some Little-Known Facts about Bugs,' by Mr. Harold Russell.

**Nineteenth Century and After, APRIL, 2/6**

Spottiswoode  
 Notable articles in this number are 'A French Ambassador's Impressions of England in the Year 1660,' by M. Jusserand; 'The Traffic in Worn-Out English Horses,' by Miss A. M. F. Cole; 'The Tyranny of Alcohol,' by Sir Harry H. Johnston; 'Roman Gardens of the Renaissance,' by Mrs. Ady; and 'Thoughts on Scholarships,' by Prof. Marcus Hartog.

**Occult Review, APRIL, 7d. net.**

Rider  
 The contents of this issue include articles on 'Occultist and Mystic,' by Miss Lily Nightingale; 'Theatrical Horoscopes,' by 'Regulus'; and 'Facts and Hypotheses in Psychical Research,' by Mr. H. S. Redgrove.

**Round Table, No. 14, 2/6**

Macmillan  
 This number opens with a discussion of the Irish crisis. Other subjects are 'The South African Strike,' 'The New Autocracy in China,' 'The Kikuyu Controversy,' and 'Education and the Working Class.'

**Vineyard, APRIL, 6d. net.**

Dent  
 Includes 'An Easter Rhyme,' by the Rev. R. L. Gales; 'Greensleeves,' by Katharine Tynan; and 'The Dorneedy,' by the Curé de Campagne.

**World's Work, 1/ net.**

Heinemann  
 There are articles in this number on 'The Greek Ideal in Physical Training,' by Mr. Caryl Jordan; 'The Countryside under Glass,' by Home Counties; and 'How it Feels to be Blind,' by Mr. C. Arthur Pearson.

**GENERAL.**

Atkinson (Meredith), **FIRST AID TO ESSAY-WRITING, 3d.** Workers' Educational Assoc.  
 A second edition.

Barrow (Sir John), **THE MUTINY OF THE BOUNTY, 1/ net.** Oxford University Press  
 In the 'World's Classics.' Pocket Edition, with an Introduction by Admiral Sir Cyprian Bridge.

Benson (Arthur Christopher), **WHERE NO FEAR WAS, a Book about Fear, 6/ net.**

Smith & Elder  
 The author discusses the subject of fear, its power in general as well as over particular people, such as Carlyle and Charlotte Brontë, and what, if anything, one can do to resist it.

Bernhard-Smith, **THE COMIC DICTIONARY, 2/6 net.** A. H. Stockwell

The writer's wit may be gauged from the following examples: "Absence-of-mind, presence of worry"; "Fame, the loneliness of being known to friends we do not know"; "Strategy, sudden diplomacy." The 'Dictionary' is followed by a 'List of Proper Names,' treated in similar fashion.

Earle (Mrs. C. W.) and Case (Miss Ethel), **POT-POURRI MIXED BY TWO, 7/6 net.**

Smith & Elder  
 The collaborators write chiefly on gardens, and include poems, recipes, and many illustrations in their book.

Library of English Prose: **ENGLAND IN THE SIXTEENTH CENTURY,** by Raphael Holinshed; **THE ENGLISH MAIL COACH,** by Thomas de Quincey; **COMPANIONS OF COLUMBUS,** by Washington Irving, 10d. each. Blackie

Each of these volumes contains a short Introduction.

Scout and Red Cross Motto Book, 1/ net. R.T.S.  
 A calendar with a motto and quotation for each day of the year.

Sharpe (Ada M.), **A DISTURBED HOUSE AND ITS RELIEF, a Narrative of Certain Occurrences at "Beth-Oni," Tackley, Oxon, 1905-8, 1/6 net.**

Oxford, Parker:  
 London, Simpkin & Marshall  
 The writer gives an account of her experiences in a haunted house, and tells how after three years the disturbances ceased through the ministrations of priests.

Shawcross (Henry Douglas), **NATURE AND THE IDEALIST, 5/ net.** Sampson Low

A collection of essays and verses, with a Prefatory Memoir of the author by "Felix."

Sleeman (Capt. J. L.), **FIRST PRINCIPLES OF TACTICS AND ORGANISATION,** with reference to the 'Field Service Regulations,' Reprint 1912, 2/6 net. Gale & Polden

This volume for officers and N.C.O.'s of the Regular, Special Reserve, and Territorial Forces deals with minor problems such as a young officer might be called upon to solve.

Stephenson (Robert), **HOW TO BREATHE, SPEAK, AND SING, 1/6 net.** Jarrold

This book contains the substance of lectures delivered by the writer at various centres in London. He sets forth "the main features of the Old Italian Method of voice production in relation more particularly to the study of the speaking voice," and shows that, whether for singing or elocution, the same preliminary training is necessary.

Street (G. S.), **ON MONEY, AND OTHER ESSAYS, 4/6 net.** Constable

A collection of essays reproduced from *The Eye-Witness* or *The New Witness*, *The English Review*, *The Fortnightly Review*, and *The Nineteenth Century*.

Táin Bó Cúailnge, 'THE CUALNGE CATTLE-RAID,' the Ancient Irish Epic Tale, now for the First Time done entire into English out of the Irish of the Book of Leinster and Allied Manuscripts, by Joseph Dunn, 25/ net. Nutt

In the Preface the translator gives the Argument of the 'Táin,' and discusses its date, authorship, and extant manuscripts.

**PAMPHLETS.**

Horniman Museum and Library (The), Forest Hill, S.E., **A HANDBOOK TO THE COLLECTIONS ILLUSTRATING A SURVEY OF THE ANIMAL KINGDOM, 1d.** L.C.C.

This little handbook has been written by Mr. H. N. Milligan, the zoologist at the Museum, and is edited by Dr. A. C. Haddon, the Advisory Curator.

Humane Slaughtering, edited, with Preface, by R. O. P. Addison, 2d.

Animals' Friend Society  
 'Petitions to Local Authorities, and How to Work Them,' by various organizers, who write from Plymouth, Croydon, Brighton, and other towns.

**In Quest of Truth, 2d.**

Watts  
 A correspondence between Sir Arthur Conan Doyle and Capt. H. Stansbury, reprinted from the 'Rationalist Press Association Annual' for 1914.

**SCIENCE.**

Bates (Orie), **THE EASTERN LIBYANS, an Essay, 42/ net.** Macmillan

A scientific study of the Libyans east of Africa Minor, illustrated with plates, figures in the text, and maps.

Cambridge Tracts in Mathematics and Mathematical Physics: No. 10, **AN INTRODUCTION TO THE STUDY OF INTEGRAL EQUATIONS,** by Maxime Bôcher, 2/6 net. Cambridge University Press

A second edition.

Dunstan (A. E.) and Thole (F. B.), **THE VISCOSITY OF LIQUIDS, 3/ net.** Longmans  
 In the series of "Monographs on Inorganic and Physical Chemistry," and contains diagrams.

Hale (Arthur J.), **THE SYNTHETIC USE OF METALS IN ORGANIC CHEMISTRY, 4/6 net.**

J. & A. Churchill  
 This book is based on a course of lectures given by the author to the advanced students of Finsbury Technical College. To each of the six chapters the author has added an Appendix of practical work, illustrating the methods set forth in the text.

Monthly Notices of the Royal Astronomical Society, FEBRUARY, 2/6 R.A.S.  
 Contains the Annual Report of the Council.

Moss (C. E.), **THE CAMBRIDGE BRITISH FLORA, illustrated from Drawings by E. W. Hunnybun: Vol. II. (in two parts) SALICACEÆ TO CHENOPODIACEÆ, 50/ net.** Cambridge University Press  
 Engler's system of classification is in general followed, and Dr. Moss is being assisted by specialists in certain genera.

The work is to be completed in "about ten volumes," of which the present one is the first to be published. It deals with the earlier dicotyledonous plants, and is provided with an Index. There are over 200 plates from pen-and-ink drawings by Mr. Hunnybun, which are bound separately.

Saint Bartholomew's Hospital Reports, VOL. XLIX. Smith & Elder

Includes medical and surgical papers, and memoirs of Mr. Alfred Willett and Mr. Etherington-Smith.

Smithsonian Institution, United States National Museum, BULLETIN 71: **A MONOGRAPH OF THE FORAMINIFERA OF THE NORTH PACIFIC OCEAN, PART IV,** by Joseph Augustine Cushman. Washington, Govt. Printing Office

This part deals with the Foraminifera included in the families Chilostomellidae, Globigerinidae, and Nummulitidae.

Walmsley (Lionel), **GUIDE TO THE GEOLOGY OF THE WHITBY DISTRICT, 1/ net.** Whitby, Horne & Son

A pocket guide, illustrated by numerous drawings and diagrams.

**FINE ART.**

Antiquary (The), VOL. XLIX., 7/6 Stock  
 The bound volume for the year 1913.

Bell (Gertrude Lowthian), **PALACE AND MOSQUE AT UKHAIDIR, a Study in Early Mohammedan Architecture, 42/ net.** Oxford, Clarendon Press

An account of the earliest phases and development of Mohammedan architecture, with a Subject Index and Index of Names. It is illustrated with figures in the text, maps, and over ninety plates.

Collings (Ernest H. R.), **OUTLINES, a Book of Drawings, 3/6 net.**

24, Gorst Road, Wandsworth Common  
 Contains reproductions of twenty original black-and-white drawings, which include 'Homage to Ivan Mestrovic' and 'Prélude à l'Après-Midi d'un Faune.'

Jastrow (Morris), **HEBREW AND BABYLONIAN TRADITIONS, the Haskell Lectures, delivered at Oberlin College in 1913, and since revised and enlarged, 10/6.** Unwin

A comparative study of Hebrew and Babylonian folk-tales, beliefs, religious practices, myths, and modes of thought.



**New York Metropolitan Museum of Art, MARCH, 1914.**

Containing a report of the progress of the Museum during 1913, and illustrated descriptions of the 'Department of Classical Art, Accessions of 1913,' and 'The William H. Riggs Collection of Arms and Armor.'

**Peet (T. Eric) and Loat (W. L. S.), THE CEMETERIES OF ABYDOS, Part III., 1912-1913.**

Egypt Exploration Fund  
A report of excavations in Abydos during the winter 1912-13, illustrated with twenty-six plates.

**Phillips (Lisle March), THE WORKS OF MAN, 7/6 net.**

Duckworth  
A new and revised edition. See notice in *Athen.*, April 27, 1912, p. 476.

**Sladen (Douglas), HOW TO SEE THE VATICAN, 6/ net.**

Kegan Paul  
This volume deals with the neglected or usually closed parts of the palace, and is based on a portion of Mr. Sladen's 'The Secrets of the Vatican,' which has been brought up to date. Some new matter has been included, and there are illustrations from photographs and reproductions of prints.

**Watts (Diana), THE RENAISSANCE OF THE GREEK IDEAL, 21/ net.**

Heinemann  
The writer offers a comparative analysis of the physical development of the ancient Greek and that of the modern human being, discusses the fundamental principles of movement and balance, and gives a detailed explanation of twelve exercises. The book is fully illustrated with photographs and diagrams.

**DRAMA.****MacSwiney (Terence J.), THE REVOLUTIONIST, a Play in Five Acts, 2/6 net.**

Maunsell  
Mr. MacSwiney adopts in this play the French method of changing scenes with a change of grouping, and discusses the subject in a Preface.

**O'Kelly (Seumas), THE BRIBE, 1/ net.**

Maunsell  
An Irish play, concerning the election of a dispensary doctor, which was produced in the Abbey Theatre, Dublin, last December.

**O'Riordan (Conal), ROPE ENOUGH, 2/ net.**

Maunsell  
In this story a woman is sentenced to death for murdering her child, and this incident has considerable influence upon a large house-party in the country.

**Shakespeare (William), AS YOU LIKE IT, edited by J. W. Holme, 2/6 net.**

Methuen  
In the Arden Shakespeare Edition. The text is based on the First Folio, and extracts from 'Rosalynde' and Appendixes are included in the volume.

**Shaw (Bernard), THE DOCTOR'S DILEMMA, 6d.**

Constable  
A cheap reprint of the play, with Mr. Shaw's Preface 'On Doctors.'

**FOREIGN.****HISTORY AND BIOGRAPHY.**

**Mélanges d'Histoire offerts à M. Charles Bémont** par ses Amis et ses Élèves à l'Occasion de la Vingt-Cinquième Année de son Enseignement à l'École Pratique des Hautes Études, 15fr.

Paris, Félix Alcan  
This volume is composed of forty-eight critical studies based on original documents.

**LITERARY CRITICISM.****Duclaux (Madame Mary), MADAME DE SÉVIGNÉ, "Bibliothèque Française," XVII. Siècle, 1fr. 50.**

Paris, Plon-Nourrit  
A study of the life and letters of Madame de Sévigné, with a portrait, and notes by Madame Duclaux.

**Grappe (Georges), LA ROCHFOLCAULD, 1fr. 50.**

Paris, Plon-Nourrit  
This volume in the "Bibliothèque Française" includes a Bibliography and a complete text of 'Les Maximes.'

**GENERAL.****Berjane (Madame Ja), HISTOIRE ANECDOTIQUE DE LA PARISIENNE PAR LE COSTUME, I., 1/ 27, Endsleigh Gardens, N.W.**

An illustrated account of the dress of the 'Dames et Dames du Moyen-Age du IXme au XVme Siècle.'

**REVIEWS AND MAGAZINES.****Revue Critique, 25 MARS, 1fr.**

Paris, 155, Boulevard Saint-Germain  
Includes 'Gaston Calmette,' by Grosclaude; 'Madame de Sévigné à Grignan (II.),' by M. André Mévil; 'D'Italie,' by M. Émile Henriot; and 'L'Heure Féminine,' by M. A. Mavroudis.

**FRÉDÉRIC MISTRAL.**

By the death of Frédéric Mistral on March 25th France has lost her greatest poet—the man of whom Lamartine wrote as though he were another Homer.

He died at the little village of Maillane, in the Bouches du Rhône, at the foot of those desolate-looking Alpilles which are seen from the train when the traveller going South has passed Avignon. His father belonged to Saint-Remy, which Mistral describes as the "nid de ma famille," and where one can still see what the poet called the "hôtel des Mistral de Romanin, connu sous le nom de Palais de la Reine Jeanne."

In his 'Mémoires et Récits' Frédéric Mistral told us how his father, a well-to-do farmer, came to marry the poor girl who was the daughter of the Mayor of Maillane:

"Une année, à la Saint-Jean, maître François Mistral était au milieu de ses blés, qu'une troupe de moissonneurs abattait à la faucille. Un essaim de glaneuses suivait les têcheurs et ramassait les épis qui échappaient au râteau. Et voilà que mon seigneur père remarqua une belle fille qui restait en arrière, comme si elle eût eu peur de glaner comme les autres. Il s'avança près d'elle et lui dit:—

"Mignonne, de qui es-tu? Quel est ton nom?"

"La jeune fille répondit:—

"Je suis la fille d'Étienne Poulinet, le maire de Maillane. Mon nom est Délaide."

"Comment! dit mon père, la fille de Poulinet, qui est le maire de Maillane, va glaner?"

"Maître, répliqua-t-elle, nous sommes une grosse famille: six filles et deux garçons, et notre père, quoiqu'il ait assez de bien, quand nous lui demandons de quoi nous atifer, nous répond: 'Mes petites, si vous voulez de la parure, gagnez-en.' Et voilà pourquoi je suis venue glaner."

Six months later François Mistral and Délaide were married, and as soon as Frédéric, the child of this marriage, was old enough, he was sent to a school at Carpentras, where Joseph Roumanille was an usher. Roumanille encouraged the boy to write verse in that Provençal language which Mistral knew before he learnt French, and speaking of these early attempts, Mistral in his 'Iscolo d'Or' says:—

"J'avais bien jusque-là lu quelque peu de provençal, mais ce qui me rebutait, c'était de voir que notre langue était employée en manière de dérision... Roumanille, le premier sur la rive du Rhône, chantait dans une forme simple et fraîche tous les sentiments du cœur... Embrasés tous deux du désir de relever le parler de nos mères, nous étudîmes ensemble les vieux livres provençaux et nous nous proposâmes de restaurer la langue selon ses traditions et caractères nationaux; ce qui s'est accompli depuis avec l'aide et le bon vouloir de nos frères les félibres."

As soon as the schooldays were finished, the lad returned to Maillane, and there wrote his first poem, 'Li Meissoun.' He passed his examinations for the law, but poetry had cast a spell over him, and he never followed the legal profession.

In 1852 Roumanille drew together some young writers in the Langue d'Oc, and, with Mistral's help, published a collection of poetry, 'Li Provençale,' which was the beginning of the Provençal renaissance.

Mistral's father (of whom the son said that in all his life he read only three books—the New Testament, the 'Imitation,' and 'Don Quixote') died in 1855, and when the family property was divided, the paternal farm went to other members of the family. To Frédéric Mistral's lot fell the modest house at Maillane, in which he was to live for sixty years, and in which he died.

In 1854 Mistral, with Roumanille and other Provençal poets, founded the Félibrige, which had for its aim the purification and the restoration to literary use of the Provençal tongue. In 1855 they started the annual 'Armana provençau,' and it has appeared each year since.

Mistral's 'Mireille' was published in 1859, and at once attracted the attention of Alphonse Daudet and others. Lamartine was entirely charmed with it, and wrote to a friend:—

"Rien n'avait encore paru de cette sève nationale, féconde, inimitable du Midi. Il y a une vertu dans le soleil. J'ai tellement été frappé à l'esprit et au cœur que j'écris un *Entre-tien* sur ce poème. Dites-le à M. Mistral. Oui, depuis les Homérides de l'Archipel, un tel jet de poésie primitive n'avait pas coulé."

In the essay which Lamartine named he wrote:—

"Un grand poète épique est né!... Un vrai poète homérique dans ce temps-ci; un poète né, comme les hommes de Deucalion, d'un caillou de la Crau; un poète primitif dans notre âge de décadence; un poète grec à Avignon; un poète qui crée une langue et un idiome, comme Pétrarque a créé l'italien; un poète qui d'un patois vulgaire fait un langage d'images et d'harmonie, ravissant l'imagination et l'oreille."

In 1875 appeared 'Lis Iscolo d'Or'; then 'Nerto' (1884), which the Academy crowned as they had crowned 'Mireille.' Next came the 'Reino Jano,' a dramatic work; and in 1897 the 'Poème du Rhône,' which describes the former life of that river, and the legends associated with its banks. After the publication of 'Nerto,' Mistral paid one of his rare visits to Paris, but was soon tired of that city and back at Maillane for work on his 'Lou Trésor d'ou Félibrige,' the great dictionary of the Langue d'Oc.

His whole life was devoted to the work of making his native language into a living literary tongue. He worked for forty years at the 'Armana provençau'; he founded the *Revue félibréenne*, and was chief editor of the *Aïoli*, which was started at Avignon in 1885. In his 'Trésor d'ou Félibrige' may be found every word and phrase, every proverb, every legend that he had gathered during the journeys of a lifetime in Southern France, while the variations of the Langue d'Oc are minutely explained. In 1904 he was awarded the Nobel prize for literature, and the money helped him to improve that *Muséon Arlaten* where he collected many interesting relics of Provençal art, and also, we must add, some rubbish, and many very bad waxwork figures.

Mistral's work was much read in Paris in the French translations which he himself published, but he was seldom seen in the capital. At Arles he was always "Lou gran maistre" with all classes. The people of the old city were rightly proud of the man who wore a hat which recalled "Buffalo Bill," proud, too, of his statue in the little "Place," though, as a work of art, it is one of the worst erected in France.

He has been buried at his own village, in the tomb which he had prepared during his life. He directed that on it there should be no name, and only this epitaph:—

Non nobis Domine, non nobis,  
Sed nomini tuo  
Et Provincie nostræ  
Da gloriam.

**J. PAYNE COLLIER.**

Department of Justice, Washington, March 20, 1914.

FOR the purpose of an investigation of the so-called (?) Collier forgeries, I desire to be put in communication with any member of Mr. John Payne Collier's family. If you could give me the name and address I shall be greatly obliged, and the information which I might obtain might possibly be of great service.

S. S. ASHBAUGH.

## Literary Gossip.

THE JOHNSON CLUB dined yesterday week, for the first time, at 17, Gough Square, in the actual attic where the 'Dictionary' was made. Mr. Charles Hughes read a highly interesting paper consisting chiefly of unpublished letters from the same stock which produced his 'Thraliana.' Johnson was revealed as a writer of crisp English, and a man of the world as well as a scholar.

The house, which was in a ruinous condition, has been well and temperately restored by Mr. Cecil Harmsworth, who intends in due time to hand it over to trustees. Already the nucleus of a suitable collection of books, pictures, &c., is assured, and it is hoped, as Mr. Harmsworth well said, to make the place one for cheerful resort rather than a dead museum.

MR. BODLEY writes:—

"The author of the paragraph in last week's 'Literary Gossip' apropos of the recent election of a member of the French Academy to the Académie des Sciences Morales et Politiques is quite mistaken in saying that 'it is not usual for one of the Forty to become a candidate for a chair in another Academy.' On the contrary, there are many such cases to be found in the 'Annuaire de l'Institut.' I have not at hand the collection of the 'Annuaire' further back than my own election; but merely among Academicians whom I have known personally there are the following instances:—The Duc de Broglie was elected to the Académie Française in 1862, and to the Académie des Sciences Morales in 1895; the Duc d'Aumale to the Académie Française in 1871, to the Académie des Beaux-Arts in 1880, and to the Académie des Sciences Morales in 1889; M. Gaston Boissier to the Académie Française in 1876, and to the Académie des Inscriptions in 1886; Comte d'Haussonville to the Académie Française in 1888, and to the Académie des Sciences Morales in 1904. The reason why members of the French Academy like to belong to other 'classes' of the Institute is that election to the Forty, though a glittering distinction, has sometimes not much relation with the intellectual attainments of the 'Immortal'; while membership of one of the four other Academies is considered as a sure certificate of some solid achievement."

MRS. E. M. SHAW writes from Andover House, Alderney, C.I.:—

"Thank you for noticing my translation of the 'Divina Commedia' in *The Athenæum*. May I point out that such lines as

Of burning fire, blotted out the stars.  
'Purgatorio,' Canto XVIII., p. 195.

and

Straight to the inward fire of the moon  
'Purgatorio,' Canto IX., p. 160.

are not ten-, but nine-syllabled lines, and will gain much by being so read?

"I am sorry to add that I have not had the advantage even of seeing Longfellow's translation."

WHAT is the difference between "expenses" and "costs"? It is, at any rate, sufficient to carry with it the difference between success or failure in a motion for an order of a Referee to be made a rule of the High Court. In a recent case in which the Commissioners of Inland Revenue were concerned, a Referee made an order that any "expenses"

incurred by the Commissioners should be paid by the plaintiff, who appealed on the ground that the "expenses" had not been assessed by the Referee, and that there was no machinery by which "expenses" could be ascertained apart from a Referee's finding.

Mr. Justice Scrutton upheld the appellant. If "costs" had been the word used, the motion would have succeeded, for "costs" could be ascertained by taxation by the Taxing Master, who, however, had no jurisdiction to tax "expenses." Nor had the Court any power to send the order back to the Referee for him to assess the amount of the "expenses." Wherefore through this lucky—or unlucky, if regarded from the other party's point of view—substitution of "expenses" for "costs" the motion failed. No doubt the eagle eyes of the compilers of the 'N.E.D.' have noticed this; if not, we commend it to their attention.

THE Twelfth Vacation Term for Biblical Study will be held this year at Oxford from July 25th to August 15th. The subject which the entire series of lectures is designed to illustrate is, 'The Vital Relation of Personal Religion to the Corporate Life of the Church.'

On Saturday last, at Bedford College, Dr. Geraldine Hodgson, of Bristol University, gave a lecture to the Association of University Women Teachers on 'English Poetry in the Last Decade of the Nineteenth Century.' She dealt with the work of Mr. William Watson, Lord de Tabley, Francis Thompson, and Mrs. Meynell, and also, somewhat more briefly, with that of Mr. Rudyard Kipling and Ernest Dowson.

Her point—and she undoubtedly made it—was that there was no justification for the lamentations over the state of English poetry which were heard rather frequently before the present school of Georgian verse had established itself. The relations between the work of Francis Thompson and that of Coventry Patmore furnished one of the most telling pieces of discriminative criticism in the lecture, and an enjoyable part of it was Dr. Hodgson's reading of the verses chosen as illustration.

LORD FITZMAURICE writes to say that the identification suggested in our *Travel Supplement* of March 21st (p. 427) between Petty the art-collector and Sir William Petty the economist cannot be sustained. The former was an older man considerably. He adds:—

"I have seen the papers in the Bodleian relating to him. I was at first a good deal puzzled by them. I think Charles I. employed him to buy pictures on the Continent, and there is a list of purchases. When my ancestor left Oxford, it was to go to Ireland to help the Commonwealth party to settle the country, and he eventually took a leading part in the famous Survey called the 'Down Survey,' which is largely associated with his name. He would, I am sure, have gladly gone to Delos or Ephesus, but he had to be content with Waterford."

MESSRS. SIDGWICK & JACKSON are about to issue in parts 'A Descriptive Catalogue of the Library of Samuel Pepys.' The first two parts contain the "Sea MSS.,"

catalogued by Dr. J. R. Tanner, of St. John's College, Cambridge, and the early printed books (to 1558), catalogued by Mr. Gordon Duff. With the latter will be issued a General Introduction, giving a history and description of the Library. The collection comprises some 3,000 volumes, which, as is well known, were bequeathed by Pepys to Magdalene College, Cambridge, under such strict conditions that the Library has always been, and is, difficult of access to students.

Besides some 230 volumes of manuscripts—which include not only the original Diary itself, but also State Papers, and Pepys's official correspondence as Secretary to the Navy, and his collectanea on naval subjects—the chief features of the Library are: the books from the early English and foreign presses, including several unique editions by Caxton and others; the Pepysian Ballads (1,800 broadsides); Elizabethan and Restoration plays; and several collections of contemporary topical literature.

WE are only half-pleased to learn that Mr. Max Goschen is attempting to naturalize among us the yellow paper-covered novel which has so long been distinctively French. The sight of it calls up a train of vivid associations, which it is something of a loss to have confused. The world is so full of a number of colours that it would surely be possible to pitch on another equally successful one for England. The particular book with which this beginning is to be made is Mr. George Willoughby's 'The Adventuress, and Other Stories,' and it is to be sold for two shillings.

Nor the least precious part of the literary inheritance of a nation is the work of men who died before their prime. Its very inconclusiveness appeals, not merely or chiefly to the reader's sense of regret, but rather to his constructive imagination. Is there to be one more added to that group apart whose leaders are Marlowe, Keats, and Shelley, and which on its outer circle includes Dowson, Richard Middleton, and George Douglas? The occasion of the question is the fact that Stanley Houghton's collected work is about to be published. It runs to three volumes, and comprises a good deal of dramatic work, besides the two plays by which he is best known, as well as articles contributed to the press, and an unfinished novel. The publishers are Messrs. Constable.

WE regret to notice the death of Mr. Oliphant Smeaton at Edinburgh last Tuesday. He was a well-known journalist, and editor of, and contributor to, various series, including Gibbon in six volumes, and a 'Life of Shakespeare' in "Everyman's Library." William Henry Oliphant Smeaton was the younger son of the late Prof. George Smeaton, and was educated at the Royal High School and Edinburgh University. He went to New Zealand in 1878, engaged in scholastic work there, and later did a good deal of journalistic work in Australia. On his return to this country in 1893, he embarked upon a strenuous literary career, besides lecturing on the literature and history of Scotland.



## SCIENCE

## GARDENING AND THE GARDEN.

THERE is always pleasure in reading of the work of a happy man, and happy Mr. Bowles, the author of 'My Garden in Spring' obviously is, even if we cannot quite apply the same epithet to his book. In a curious limited way a lover of nature, with an almost complete indifference to art, he is fond of strange and odd plants, a breeder of new varieties, and, above all, a born collector. Something he can indeed see of the beauty of a primula in the high Alps, but his real joy is in getting the plant home and making it grow, and grow well. A gardener, in our own sense, he certainly is not; not the maker of a complete harmonious whole, not one who must make and make, and go on making toward perfection. As such he would not so well have fitted into his ancient and somewhat formless garden, of which the main features were fixed, with a house obviously "impracticable." We would not have him different, for to the rest of us such workers are almost indispensable. What if he does ask us to read thirty-two pages on the varieties of the crocus? Not only has he, as grower, the joy of his work, breeding and feeding his rarities in their glass frames, but also the result may be fresh forms of beauty for the use of untailing others.

As for the book itself, it is full of information concerning numberless species, varieties, and oddities, made useful by a fairly good Index, and enlivened here and there by interesting notes on such various matters as the use of an electrified sealing-wax for transferring pollen, the evergreen plants in Francis Bacon's winter garden, the rates of the self-adaptation of antipodal plants to our seasons, and the probable original deflexion of the course of the New River to avoid a line of yews. Among other things there is mention of a Parliamentary candidate who "promises 'em anything—a shower of rain every night, and a shower of manure on Sundays."

The author himself alludes to his writing as "prattle." The word is not, indeed, altogether inapt, but we like his pleasing good-nature better than such touches as these. He will say, describing a flower, that it "has a lingering taint of the hue of jealousy," and talks of the "proverbial acidity of the immature fruit of the vine." Some of the coloured illustrations of flowers are very good.

Of Mr. Thomas's 'Rock Gardening for Amateurs' we can hardly speak too highly.

*My Garden in Spring.* By E. A. Bowles. (T. C. & E. C. Jack, 5s. net.)

*Rock Gardening for Amateurs.* By H. H. Thomas and S. Arnott. (Cassell & Co., 6s. net.)

*The Week-End Gardener.* By F. Hadfield Farthing. (Grant Richards, 3s. 6d. net.)

From our own practical experience we can say that it seems to contain all the information that is needed by any one starting such a garden. It is simply and plainly written, without any exasperating padding; the arrangement is excellent, and the Index sufficient. Some of the coloured photographs reproduced are surprisingly effective.

A considerable improvement on the ordinary weekly work-book is 'The Week-End Gardener.' The lists of plants for various purposes, and the clear diagrams explanatory of sundry horticultural processes, are likely to be of considerable use to the beginner. We would advise him, however, in designing his garden, not to form his taste on the photographs or plans herein displayed.

*Prehistoric Times and Men of the Channel Islands.* By Joseph Sinel. (Jersey, J. T. Bigwood, 5s. net.)

"I AM not writing [says the author] for the man of science, but simply for the general intelligent public." Regarded as a guide to the most recent archaeological discoveries made in Jersey—the other Channel Islands obtain but passing mention—this little book could hardly be bettered. "Quorum pars magna fui!" Mr. Sinel has a right to exclaim about these interesting finds, of which so much has lately been heard. Indeed, the touring archaeologist, who nowadays regards a fortnight in the Channel Islands as essential to his notion of a liberal education, can do no better than explore every corner of these ancient haunts of man, with this manual in his pocket, and, if possible, with Mr. Sinel at his elbow. Dr. Keith, who contributes a Foreword, has himself enjoyed the experience. He recalls "the hours spent in the well-appointed museum of the Société Jersiaise"; and also the

"delightful...occasions when, amid the dunes and the strata sections, Mr. Sinel showed me how he had deciphered the hieroglyphics in which are recorded the events of far back times."

Mr. Sinel's aim throughout has been to put on record his personal investigations and the theories to which he has been led thereby. He has done this, as he tells us, "without looking to previously expressed opinions for guidance," and, he might have added, without drawing on previous records of observed fact. In a word, he speaks on the strength of what he has seen and handled, not of what he has read. Consequently, the book makes up in freshness and vital warmth for whatever it may lack in completeness. The reader feels himself to be face to face with a man who has both delved and thought for himself, and is still delving and thinking. Every page perspires with the ardour of the chase. We taste the pleasure of hunting the hare, which every connoisseur knows to be superior to that of pronouncing a funeral oration over the poor beast's mortal remains. Moreover, when an author writes frankly in the first person, and does

not pose as the spokesman of the incorporated wisdom of mankind—or, let us say, of the Société Jersiaise—it is open to the most humble of us to contradict him, if we choose to run the risks. Thus our own copy teems with question marks scrawled opposite Mr. Sinel's expressions of opinion, and sometimes even over against his statements of fact. Sooner or later, however, we must in common fairness undertake to thrash out these questions on the spot; and then we shall have to reckon with the Nemesis attendant on those who beard the local expert in his den.

As for the necessary drawbacks to the personal method, the judicious man of science—the "intelligent general public" we leave to take care of itself, as some how it always manages to do—will, of course, need to study Mr. Sinel side by side with the rest of the relevant authorities; not to speak of the first-hand work he must do, both in the three excellent museums of the Channel Islands—one in Jersey and two in Guernsey—and likewise on and about the various archaeological sites themselves. In this way only can he view the progress of local research in its historic perspective; for, as Mr. Sinel is perfectly ready to admit, his handbook ignores, because it takes for granted, the famous discoveries of past generations, such as are most notably associated with the Lukis family, whose invaluable collections are enshrined in the Lukis Museum of Guernsey, a sacred place in the eyes of all true antiquaries. Or, again, Mr. Sinel's account of the labours and successes of himself and his familiars is doubtless perfectly accurate so far as it goes; but he would be the first to allow that it cannot be made the basis of an impartial assignment of the credit due to each and all of the many searchers whose joint endeavours have proved so fruitful. In particular, we think it a slip on his part if he put forward a claim (qualified, it is true, by an "I believe") to priority as regards the establishment of the palaeolithic character of certain finds made in a cave in Jersey in 1881. Others, in fact, of whom no mention is made, were in part responsible for the actual excavation; and, so far as we are aware, no attribution of the spoils to a palaeolithic horizon was effectively made at the time, nor for some thirty years afterwards. It is possible, however, that we have misunderstood Mr. Sinel, and that all he means to say is that he helped to discover implements which afterwards were proved to be palaeoliths.

Some admirable maps, diagrams, and illustrations accompany the book, which is in this and all other respects a credit to the printer. A few slips in the proof-reading—*meridionalis* (twice), *cervus elephas* (it was not quite so big as that), and *golf* for *golfe* (natural enough in the home of Vardon and Ray)—should be corrected in a second edition, which is sure to be required before long.

## SOCIETIES.

**ROYAL.**—*March 26.*—Sir W. Crookes, President, in the chair.—The following papers were read: 'On the Nature of the Tubes in Marsupial Enamel and its Bearing upon Enamel Development,' by Mr. J. H. Mummery, in which the author endeavoured to show that the tubes are dental tubes and not an enamel product, and that the penetration of the dental fibril results from the late and imperfect calcification of the cement substance between the prisms.—'Oxidation of Thiosulphate by Certain Bacteria in Pure Culture,' by Mr. W. T. Lockett.—'The Production of Anthocyanins and Anthocyanidins,' by Mr. A. E. Everest,—and 'Variations in the Growth of Adult Mammalian Tissue in Autogenous and Homogenous Plasma,' by Mr. A. J. Walton. He described the results of experiments performed to obtain information as to the presence in plasma of substances inhibitory to the growth of tissue. Several tissues were used and several plasmata were investigated. The first series of experiments was conducted with a view to discovering if tissue grew better in homogenous or autogenous plasma. It was found that there was no direct variation, but the cells grew better in some plasmata than others. It also became evident that the power of growth varied directly with the nature of the plasmatic medium, and was independent of the cells used. Further experiments showed that plasma contains both inhibitory and stimulating substances to the growth of cells; that the inhibitory substances are destroyed by freezing the plasma from one to three days, and that the stimulating substances are also destroyed when the plasma is frozen for a period of six to eight days.—The remaining papers were: 'The Decomposition of Formates by *B. coli communis*,' and 'The Enzymes which are concerned in the Decomposition of Glucose and Mannitol by *B. coli communis*,' by Mr. E. C. Grey, the object of the investigation being to determine how an organism which produced only a trace of gas from a formate and no gas from glucose when acting on these separately was able to produce gas abundantly from a mixture of the two,—and 'Description of a Strain of *Trypanosoma brucei* from Zululand' and 'The Trypanosoma causing Disease in Man in Nyasaland,' Part III. Development in *Glossina morsitans*, by Surgeon-General Sir D. Bruce, Major A. E. Hamerton, Capt. D. P. Watson, and Lady Bruce.

**SOCIETY OF ANTIQUARIES.**—*March 26.*—Sir Hercules Read, President, in the chair.

Mr. A. Bulleid read a paper on 'Romano-British Potteries in Mid-Somerset.' The potteries are situated in the Brue district, some eight miles north-west of Glastonbury, and are distributed over a tract of peatland three miles in length. They consist of numerous mounds containing fragments of pottery and briquetage adjoining the sites of kilns. These heaps of pottery vary from 30 to 100 ft. in diameter, and from 1 to 5 ft. in height. The types of pottery are for the most part common to Roman sites generally. The briquetage includes tiles and thin bricks, bars and parts of seggars or ovens. From the associated finds the potteries appear to have been established before 230 A.D., and to have flourished during the latter part of the Roman occupation.

Mr. W. L. Hildburgh exhibited some sixteenth-century wafering irons. The irons were of Austrian, Bavarian, and Swiss origin, and were used for producing thin, crisp cakes. They were all for secular, not for ecclesiastical use. The designs upon them were of various kinds, being pictorial, heraldic, or conventional; their inscriptions were mottoes, or related to persons or to religious matters, and often included the date of manufacture. The plates were engraved, chased, or stamped, or decorated by more than one of these processes. Engraved or chased work seemed to predominate amongst Germanic irons of the sixteenth century, as opposed to the seeming predominance of stamped work amongst Italian irons of the same period. Renaissance stamped irons of Germanic origin differed in character from the Italian.

Mr. W. de C. Prideaux exhibited a cast of the font from Melbury Bubb, Dorset; Canon Beanlands, a copper gilt Elizabethan Communion cup; Sir George Sitwell, an alabaster figure of St. John Baptist; and Mr. W. Page, a part of a bone pax with the Crucifixion dating to the early part of the fifteenth century.

**BRITISH NUMISMATIC.**—*March 25.*—Mr. Carlyon-Britton, President, in the chair.—Mr. Leslie Thorns was elected a member.—The meeting had

been reserved for an exhibition of war medals, and short papers upon them.

Major Freer read some notes on the 38th Foot and its medals, including an interesting account of the forlorn hope at St. Sebastian, 1812, from letters written by his ancestor Lieut. George Freer, who was one of its leaders. Major J. H. Leslie supplemented these notes with extracts from the diary of another officer who was an eye-witness of the storming of the fort, these notes curiously corroborating the details of the story.

Mr. Charles Winter contributed 'The Gold Collars, Medals, and Crosses granted to British Officers by the Portuguese for Services in the Peninsular War,' a paper which raised questions of interest. It appeared that although these decorations were awarded by the Portuguese, they were to be made in England by, and at the expense of, the recipient. The result was that many were never taken up, and it was an open question whether the gold collar of the Duke of Wellington, which was supposed to have been a British decoration, was not really one of the two collars awarded by the Portuguese to British officers. On the other hand, it was suspected that at least one officer of junior rank assumed to himself the star given only to commanding officers.

General Arbutnot exhibited the remarkable group of medals earned by his grandfather Lieut.-General Sir Robert Arbutnot, comprising the K.C.B., the cross and star of the Portuguese Order of the Tower and Sword, the gold cross with bars for Toulouse, Nive, and Orthes, the Portuguese Campaign medal, the Portuguese war medal, and the Queen's medal with two bars, the last proving that the gold cross should have borne a fourth bar.—Dr. A. A. Payne showed four examples of the Portuguese crosses and the Brunton gold star.—Mr. S. M. Spink exhibited a series of the medals of the Royal Irish Regiment, accompanied by notes on its history. He also showed the gold star and badge of the Order of the Tower and Sword.—Mr. Frank Burton submitted an original gorget and a photograph from the portrait of the Colonel of the Notts Militia wearing it, circa 1780.—Mr. E. E. Needes showed the group of six orders and medals of Lieut.-Col. Robert Nixon of the 28th Foot, which included the gold medal for Egypt, 1801; also a large series of medals awarded to the 77th Regiment.—Mr. T. R. Mackenzie exhibited a group of three medals, including that for the forlorn hope at St. Sebastian; and Mr. M. A. Jameson had sent from Canada the North American Indian chief's medal, Treaty No. 6, 1876, "Big Bear."

**ROYAL NUMISMATIC.**—*March 19.*—Mr. Henry Symonds, V.P., in the chair.—Sir Thomas H. Elliot, Capt. J. S. Cameron, and Mr. Sidney W. Grose were elected Fellows.

Mr. W. Gilbert exhibited an unpublished half-penny token of George Smith of Smithfield.

Mr. H. B. Earle Fox read a paper on contemporary forgeries in the English coinage. Contemporary forgeries went as far back as the art of coinage itself; in ancient times it was a common practice for the authorities to issue a certain proportion of plated coins and enforce their currency to pay mint expenses. It was impossible to forge the thin silver coins of the Middle Ages by plating them, so that the usual practice was to make them in debased metal. The reader devoted special attention to the coins of the Edwards, their forgeries and Continental imitations; the latter were of importance for dating hoards. Mr. Earle Fox concluded his paper with some remarks on modern forgeries and the points usually overlooked by the forger. Mr. L. A. Lawrence and Mr. Earle Fox exhibited two series of forgeries in illustration of the paper.

## MEETINGS NEXT WEEK.

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| Mon.  | Royal Institution, 5.—General Meeting.   |
| —     | Society of Engineers, 7.20.—'The Utilization of Solar Energy,' Mr. A. S. E. Ackermann.   |
| —     | Aristotelian, 8.—Discussion on 'The Value of Logic.'   |
| —     | Institute of British Architects, 8.—'Professional Practice and Conduct,' Practice Standing Committee.  |
| —     | Geographical, 8.30.  |
| Tues. | Asiatic, 4.—'The History and Evolution of the Dome in Persia,' Mr. K. A. C. Creswell.  |
| —     | Institution of Civil Engineers, 8.—'The Transportation Problem in Canada and Montreal Harbour,' Mr. F. W. Cowie.   |
| —     | Zoological, 8.30.  |
| Wed.  | Astronomical, 5.   |
| —     | Geological, 8.—'The Evolution of the Essex River-System, and its Relation to that of the Midlands,' Prof. J. W. Gregory; 'The Topaz-bearing Rocks of Gunung Baku (Federated Malay States),' Mr. J. B. Scrivenor. |

## Science Gossip.

**MARCH** has gone out with the undesirable notoriety of being—by a long way—the wettest March in London on record. The average rainfall for the third month is 1.75 in.; some years ago a rainfall of 3.69 in. was the greatest known. This year the fall has measured no less than 4.51 in.

By an Order in Council dated October 14th, 1913, the metric carat of 200 milligrams became on April 1st the legal standard of weight for precious stones and pearls, and thereby, for the first time, a part of the metric system of weights and measures becomes compulsory in this country. This unit of weight has been employed by jewellers, without direct legal sanction, for some time.

**NEXT Monday** Mr. A. S. E. Ackermann is to read a paper before the Society of Engineers on 'The Utilization of Solar Energy,' embodying the results of nearly four years' work upon the problem of sun-produced steam. Though many experiments with sun-power have been made during the last fifty years, this is the first paper of its kind. The meeting is to be held at the Institution of Electrical Engineers.

In the 'Proceedings of Observatories' included in the Annual Report of the Royal Astronomical Society, we note the attention paid at the Sydney Observatory to the popular and educational aspect of astronomy. The building is open on Monday afternoons for the reception of visitors, who have also been admitted on two or three evenings every week. The evening visits have become so popular that for lack of accommodation names have to be sent in, and the number attending limited. An electric lantern has been installed, and discourses are given, illustrated by slides.

**THE** following lectures have been arranged for at the Royal Institution after Easter: Dr. Walter Wahl, two lectures on 'Problems of Physical Chemistry': 1. 'Study of Matter at High Pressures'; 2. 'Structure of Matter at Low Temperatures' (experimentally illustrated). Prof. W. Bateson, Fullerton Professor of Physiology, Royal Institution, two lectures: 1. 'Double Flowers'; 2. 'The Present State of Evolutionary Theory.' Prof. D'Arcy W. Thompson, two lectures on 'Natural History in the Classics': 1. 'The Natural History of the Poets—Homer, Virgil, and Aristophanes'; 2. 'The Natural History of Aristotle and of Pliny.' Prof. A. Fowler, two lectures on 'Celestial Spectroscopy: Experimental Investigations in connexion with the Spectra of the Sun, Stars, and Comets.'

**MESSRS. MACMILLAN & Co.** will publish next Tuesday a translation by Mr. Montagu Drummond of the fourth German edition of Prof. Gottlieb Haberlandt's 'Physiological Plant Anatomy,' a section of botanical science which the author has made peculiarly his own.

**MR. DENT** is adding the autobiography of Elizabeth Blackwell, M.D.—the first woman graduate in medicine (1849)—to his next instalment of the "Everyman Series." It was written at the request of Dr. Blackwell's adopted daughter, Miss K. Barry, and was issued by Messrs. Longmans in 1895 under the title of 'Pioneer Work in opening the Medical Profession for Women.' It has long been out of print. A Bibliography and supplementary chapter have been added, and Mrs. Henry Fawcett has written an Introduction.



## FINE ARTS

*An Illustrated Catalogue of the Second National Loan Exhibition, 1913-14: Woman and Child in Art.* Compiled by Francis Howard. Preface by Robert Ross. (Heinemann, 2l. 2s. net.)

THE reproductions of pictures which illustrate this volume are creditably done, though once again we are reminded of the vanity of reproducing in another medium works which depend largely on the virtuosity of the painter in oils. The exhibition contained a large proportion of English works of the eighteenth century, and this proportion is maintained in the illustrations, and the lack, in the majority of these, of any element of design severe in the sense of tending towards formality of statement gives them a look of slovenly irregularity. In the painting this might be excused by some, because such pursuit of picturesque variety for its own sake had sometimes the redeeming virtue of seeming to arise from an easy, fluent handling of paint. Retained in a form which does not urge any such defence, it seems inexcusably trivial. Deliberate, clear delineation, even if the painter's conception of form be small, as with Terburg's 'Introduction' (LXII.), bears reflection in a photographic process better than the suave technical improvisation which played so large a part in the craftsmanship of the English portrait painters, for their detail drawing is largely dictated by the nature of the forms which come most easily to the artist's habit of handling paint. Their design has thus the merit of being inherent in their medium—the disadvantage of looking foolish when divorced from it.

Sir Philip Sassoon's 'L'Odalisque à l'Esclave' (LXXVIIA.) shows the charm of Ingres's tight, impeccable draughtsmanship and well-considered placing of every detail in a design—qualities which retain their value in whatever form they are presented (the small attraction they seem to offer to the artists of the present day can only be a passing phase). The print shows also how much for once Ingres may lose by the absence of colour, with its power of subordinating some parts, and throwing into importance other passages of the composition. In presence of the painting we were not quite so conscious of the feeling that the musician is an absurdly sentimental lay figure.

Conscious sentimentality is the vice which to the eyes of the modern painter, damns a large number of the works here commemorated, and although the general public are not so resentful, we believe that they do but lag behind in this respect, and what artists feel to-day they will feel to-morrow—even more intolerantly because they lack the workman's respect for a bad job capably done. It is thus quite likely that thirty years hence the works of Reynolds and his followers will be as much underestimated as they are over-estimated to-day in lay circles.

*Selected Etchings by Piranesi.* With an Introduction by C. H. Reilly. Series I. (Technical Journals, Caxton House, Westminster, 2s. 6d.)

THIS series of reproductions is issued to offer an opportunity of acquaintance with Piranesi's work at a moderate price, Mr. Reilly pointing out that not only the originals, but even "Mr. Keith Young's massive volume of reproductions," are beyond the means of the ordinary practising architect. It might be suggested, perhaps, that the scale of his own illustrations is almost too small to allow satisfactory treatment of some of the large architectural compositions, though the selections from the 'Vasi, Candelabri,' &c., are excellent.

Piranesi is too exclusively known, among laymen at any rate, as the author of the 'Carceri,' and it is certainly desirable to popularize also his magnificently designed and severely drawn views of then existing buildings. These cannot but stimulate the imaginations of architects, though we do not quite endorse the suggestion that Roman architecture is the one inevitable source and fountain-head of inspiration by which modern architecture is to be revived. Mr. Reilly's analogy between our own time and the latter half of the eighteenth century is one that cannot be pushed far, the introduction of steel structure being so fundamental an element as to differentiate at once our difficulties from those of Robert Adam and Chambers. In a sense, it might be argued that, as architecture becomes a mere façade masking the real structure, there arises an opportunity for making it an aerial fabric, a composition expressing the abstract principles of structure in terms not necessarily the same as those actually employed in the building itself. We have that tendency doubtless, and the study of Piranesi's magnificent designs, with their mastery of the rhetoric of the art of building, may serve to make the work of its devotees more eloquent and grandiose. But there remains the more difficult way of devising an architecture which shall not be a gilded fairy mask, but a frank expression of the play of forces actually at work, and, while in this task we may be stimulated by Piranesi's sense of structure, we are not likely to find much literal prompting as to ways and means. Thus to us far more than to the architects of the eighteenth century his example is, as Mr. Reilly puts it, "safe only in the hands of the discerning."

Stress is wisely laid on the difference between the Roman impressions from Piranesi's plates and the later ones printed by his son Francesco in Paris. When Mr. Reilly, writing of the artist's youth, says, "In his early years he seems to have been something of an *enfant prodigue*, and is reported to have been able to draw the architecture of Venice at the age of eight," we are left in doubt whether he thinks that *enfant prodigue* means an infant prodigy.

## EXHIBITIONS.

WITHIN his own chosen boundaries of extreme conservatism Mr. A. W. Rich is a most capable water-colour painter, and his exhibition at the Baillie Gallery maintains his high reputation. More vividly than hitherto, we are struck with the advantage he derives from his frequent use of "sugar paper" or similar absorbent material. The very disadvantages of such a paper—the difficulty the artist has in gauging precisely the tone at which a touch will dry out—force him to set his intervals more crisply, to allow for infinitesimal modifications. The result is that his work done under such conditions has a boldness and decorative character which are usually lost when greater intrinsic subtlety of modulation is attempted. The large treatment of form and perfect balance of his big drawing of *The Valley of the Swale* (18) make it, on the whole, the best thing in the collection. With less way on its line, *Corfe Castle* (47) is, again, a fine design of more static character; while *Richmond Castle* (17), for an enterprising colour-scheme, deserves mention also as among the outstanding exhibits. *A Cheshire Manor-House* (33) is the most perfect example possible of Mr. Rich's gift for fancying himself a contemporary of Cotman and carrying on the same tradition.

At the Fine Art Society's galleries Sir William Blake Richmond's paintings of Umbria and Assisi do not quite maintain the quality of the similar show of landscapes which attracted such favourable attention a year or so ago. They tend to be cloying in colour, and their realism lacks the touch of classic restraint which, in the earlier collection, evoked souvenirs of Giovanni Costa. Nos. 14, 18, and 25 show a certain acquaintance with modern ideas as to lighting, and No. 69, *Interior of a Fortress, S. Gregorio*, is a careful study of a picturesque motive.

In the gallery adjoining, Mr. Keith Henderson deserves some credit, perhaps, for having turned from the costumed romanticism of his earlier manner to some study of modern life. The change is not quite whole-hearted, Mr. Henderson being still inclined to regard the unusual and improbable as the true material of the imaginative painter, and to disdain the typical as commonplace. His work thus gives an impression of cleverness and triviality. No. 18, *Guillemots in Ulster*, is much the best, and, indeed, a spontaneous sketch of much charm.

## SIR H. VON HERKOMER.

BY the death on Tuesday last of Sir Hubert von Herkomer, the Royal Academy loses one of its most famous members. Born in 1849, of poor but capable parents, Herkomer lived to be the most successful portrait painter of his day, and one of the most universally known, if not most universally admired, artists. He owed the first position in large part to his native gift for getting a likeness—that fundamental necessity of portraiture, without which no artistic gifts avail. He was quite free from the vice of prejudice as to how he should see the face that came before him, and approached his sitter with his mind that "carefully prepared blank" which is as essential to the portrait painter as to the cricketer about to play a ball. His success in other branches of art might be largely traced to an interest in his public which replaced interest in his material. No one had fewer technical scruples than Herkomer. Technician he certainly

was in the sense of being tireless in experiment, but always in the direction of extending the possibilities of this or that medium, never of perfecting it. He regarded, indeed, the public as his material, the instrument on which he played, and he was indifferent to paint or copper, stone or bronze, so long as he produced an effect on the mind of the beholders.

This is an attitude towards the artist's problem which tends to be neglected to-day, and cannot be regarded as entirely illegitimate. On the other hand, it must be admitted that the habit of playing to an uncultivated audience vulgarized instead of polishing the art of the raw youth who achieved fame at the very outset by the best picture he ever painted. 'The Chelsea Pensioners in Church,' tight and photographic as it may be, has a sincerity and seriousness which place it far above his later work, by which again and again he won the general applause of an ignorant public—applause rarely awarded even by the corresponding public of a later day to the same kind of art. We can thus hardly expect that his will be an enduring reputation, though he painted so many people of celebrity that certain of his portraits will retain an interest as documents.

The possibilities of the popular moving-picture theatre naturally appealed to a man of such extraordinary miscellaneous cleverness as Herkomer, and we do not doubt that with his great physical vitality he would have been as popular and successful in this as in everything else he touched. 'The Chelsea Pensioners in Church' must be accounted the high-water mark of his art, and certain modelling reinforced with enamels his lowest depths. That so much energy and ability should not have resulted in more work of permanent value only shows the standard of taste for which he worked, and faithfully represented within the limits of the arts of painting, architecture, acting, music, &c., practised by him. If he had had the handling of Madame Tussaud's show, he would have summed up even more completely the popular artistic ideals of his day.

#### MR. SPENCER GORE.

WE much regret to have to record the death, at the early age of 35, of Mr. Spencer Frederick Gore, the well-known painter. He died at Richmond, on Friday last week, of pneumonia after a few days' illness, just before the general public became aware of the appreciation which his very personal and spontaneous art commanded from his confrères of every school.

Gore received his artistic education at the Slade School, and had sufficiently influential friends (he was a nephew of the present Bishop of Oxford) to have won early success; but his idealistic nature, his curiosity in the art of to-morrow rather than the safe achievements of yesterday, made him the born champion of every neglected talent. He thus became engaged in devising means for displaying the work of the younger artists of London—who mourn the loss of a man of extraordinary public utility, whose gaiety and natural disinterestedness made him the trusted intermediary between men of every shade of opinion.

His valuable work of organization did not prevent him from doing a vast amount of painting, and almost everything he did had the hall-mark of complete sincerity united to a flower-like delicacy of colour. His work thus appears to us as likely to be cherished as if it were the work of a great

artist—which Gore hardly was, and, indeed, would have hated to be called. He had a detestation of anything which pretended to too much; and we recall an occasion when, on being asked, concerning a very ambitious work, what he thought of —'s "masterpiece," he replied, "I think it's really awfully good—for a masterpiece": surely one of those profound truths only occurring to the simple-minded.

A movement is on foot among Gore's admirers to arrange a representative memorial exhibition, and, pending the formation of a Committee, owners of pictures are invited to communicate with Mr. A. B. Clifton of the Carfax Gallery, who is giving his services to organize it.

#### Fine Art Gossip.

MESSRS. F. ETCHHELLS, G. HAMILTON, C. NEVINSON, E. WADSWORTH, AND WYNDHAM LEWIS, together with other artists associated in the production of the forthcoming Cubist periodical *Blast*, have established a centre at 38, Great Ormond Street, at which they will hold Saturday afternoon receptions similar to those of the late "Fitzroy Street" group.

THE April *Burlington Magazine* opens with a reproduction of the newly discovered portrait of Giuliano de' Medici by Botticelli, the appearance of which—itsself undoubtedly the original—settles the disputed claims of the version at Bergamo and that at Berlin. A curious feature in the case is the fact that both the copies—otherwise exact in almost every particular—are reversed, having the head facing the right, while in the original example it faces the left.

ON Monday next the North British Academy of Arts (Newcastle-on-Tyne) will open the eighth exhibition of its members' works at the Crystal Palace Art Galleries, Sydenham.

DUTCH painters of the seventeenth century, and their influence upon English schools, were dealt with by Mr. Kaines Smith in his second lecture at the National Gallery on Wednesday. The 'Family Group' of Franz Hals was first examined as exemplifying the artist's study of character and the cool clearness of his work—a characteristic common to Dutch pictures. The gradual approach to Nature and the growing love of landscape for its own sake were shown in the work of the two Ruysdaels, and the lecturer then passed on to Rembrandt and the work of his different periods. He described the course of the painter's life in its bearings on his work, and cited 'The Woman Bathing' as an example of his return to his earlier rich style, to which he brought the knowledge of life, the steady craftsmanship and assured handling, which were the fruit of his experience of evil days.

These lectures, which are well attended, should prove of great service to visitors; but the crowding-in of stray passers-by made the lecturer occasionally difficult to follow.

MR. HARVEY HADDEN, who recently presented to the Victoria and Albert Museum the Studley bowl, has added to this a gift of no less importance for the study of English silversmiths' art in the covered vase, silver gilt, with a flask on either side, of the time of Charles II., which was one of the finest groups of English silver at the Ashburnham sale. Such a gift is the more welcome because the earlier work of English silver-

smiths is inadequately represented in the national collection.

THE SUMMER MEETING of the Royal Archaeological Institute will be held at Derby from Tuesday, July 14th, to Wednesday, July 22nd.

AT the Septingentenary Celebration of the birth of Roger Bacon, which it is proposed to hold at Oxford on June 10th next, a statue of the great mediaeval man of science, by Mr. Hope Pinker, will be unveiled at the University Museum. A memorial volume of essays dealing with various aspects of Roger Bacon's work, written by specialists in the several branches of science included, is to be issued and presented to subscribers.

AT Limmerslease, Compton, the home of Mrs. G. F. Watts, in digging a trench in the orchard the workpeople have discovered foundations of Bargate stone, constructed with the pink mortar which indicates Roman work. It is thought that a Roman villa occupied the spot.

A kindred find, yet more attractive, is that of a square of Roman pavement, tessellated in natural stone (blue lias, white flint, and red brick), and very little defaced. This was brought to light in Northgate Street, Gloucester, in the course of building operations, and the owners intend to have it carefully preserved.

DANINOS PASHA writes to *The Times* of March 30th, claiming to have discovered the site of the ancient city of Canopus—the predecessor of Alexandria—on the Bay of Aboukir, and asking for support in further excavation, which would, he believes, lay bare buildings containing monuments, objects of antiquity, and historical documents, preserved under a shroud of sand, much as Pompeii with its treasures was preserved beneath ashes. So far he has identified and traced the site of the quay.

MESSRS. BATSFORD will publish towards the end of this month a book by Mr. A. E. Richardson entitled 'Monumental Classic Architecture in Great Britain and Ireland during the Eighteenth and Nineteenth Centuries.' It is a study of English achievement in the matter of architecture which, according to now prevalent opinion, discovers in the work of Sir Christopher Wren and the schools belonging to the same tradition the true line for development of the art in the future.

MESSRS. JOHN SMITH, of Glasgow, will publish within a few days a work on the Ruthwell and Bewcastle Crosses, by Dr. King Hewison, who, urging the tenth-century origin of these monuments, goes somewhat further than supporters of that opinion have hitherto gone, and ventures to set out a theory that St. Dunstan inspired their maker and possibly furnished him with his design.

No. 16 of the *Journal of the Imperial Arts League*, which is just out, contains a report of the annual meeting in March; an article on 'Artificial Daylight'; another on 'Idealism in Photography,' by Mr. W. J. Day, dealing chiefly with effects of light; and further correspondence concerning the question of a Minister of the Fine Arts.

In discussing the report the Chairman of the Council referred to the quite inadequate penalty of 10*l.*, the maximum for forging signatures on works of art.

#### SALE.

IN MESSRS. Sotheby's sale on March 26th an open-letter proof of the mezzotint of Lord Newton, by C. Turner after Raeburn, fetched 120*l.*



## Musical Gossip.

DR. VAUGHAN WILLIAMS'S 'London' Symphony, performed for the first time at the second orchestral concert given by Mr. F. B. Ellis at Queen's Hall on March 27th, is the work of a musician who is a modern, yet no iconoclast: he is for evolution, not revolution. Some bold attempts are being made by a few composers at the present day to ignore all rules and forms, and simply to write as they feel. Dr. Williams adopts the old symphonic form, but in a modern spirit. His strong thematic material is well able to bear the sound and clever developments to which it is subjected; whereas the short phrases, or rather figures, which nowadays frequently do duty for themes, are not interesting in themselves, so that even clever treatment of them is almost useless. There is a true poetic spirit running through this 'London' Symphony. In harmony we note some modern effects, but no persistent use of chromatic chords, as if diatonic harmony had lost its power. The title of the work gives an idea of what was passing in the composer's mind when he was writing, and it is not the only clue: we hear the street-call of lavender-sellers, and a street-tune as if played by a mouth-organ. The latter, however, occurs in the Scherzo, which is chiefly objective in character; the former mixes with other thematic material: it is not a piece of realism attracting notice on its own account. The orchestration of the work is effective, often quiet, and when powerful, never noisy.

Dr. Williams's Symphony is rather long—it takes fifty minutes to perform—and the final movement could, perhaps with advantage, be slightly shortened. It is not the actual length of which we speak, but the feeling that it is not fully justified. Such, at any rate, is our impression after a first hearing. The rendering of the work under the direction of Mr. Geoffrey Toye was excellent.

The programme included a revised version of Mr. Frederick Delius's interesting, though not altogether convincing, 'In a Summer Garden.'

A FINE performance was given of Brahms's 'Song of Destiny' at the Symphony Concert at Queen's Hall last Saturday afternoon. The singing by the Sheffield Musical Union was rich, firm, and expressive. Bach's church cantata, 'Weinen, Klagen,' was also well rendered by the soloists, Miss Carrie Tubb, Miss Phyllis Lett, and Mr. Herbert Heyner; but Mr. Gwynne Davies's reading of the tenor music was uncertain in tone and phrasing. A concert-hall is not the right place for Bach's church cantatas, and the large choir (although the singing was very good), and the additional orchestral parts which were written by Sir Henry J. Wood, were too strong for Bach's music. The concert ended with the Choral Symphony.

THE last concert of the present season of the Royal Philharmonic Society took place at Queen's Hall last Tuesday evening. There was no novelty, but the programme included the 'Eroica' Symphony, which, if we mistake not, Herr Mengelberg conducted for the first time in London. When it was originally produced at Vienna complaints were made about its length, and this was felt all the more as it came fairly late in the programme. Beethoven suggested that it ought in future to be placed at the beginning, so that players and listeners might be fresh. It was thus placed on Tuesday, and with good results. Herr Mengelberg's reading was full of vitality and colour, and the opening Allegro was

given with splendid energy. The omission of the repeat in so long a movement is most reasonable. Beethoven may in some cases have felt that the exposition being brief, required repetition; but in more than one instance he evidently merely followed custom.

Mr. Frederic Lamond gave a brilliant rendering of Tchaikowsky's B flat minor Concerto, though the virtuosity at times proved somewhat too prominent. Madame Muriel Foster's reading of Max Bruch's scena, 'Aus der Tiefe des Grafes,' was most dramatic. After the concert Sir Alexander Mackenzie presented her with the Gold Medal of the Society. The final number in the programme, Liszt's 'Les Préludes,' was admirably rendered. As a vivid interpreter of Liszt and, we may add, Strauss, Herr Mengelberg is supreme.

WE learn that Sir Henry J. Wood has made arrangements with Prof. Wallace Rimington to give a performance of Scriabin's 'Prometheus' with the 'Colour Organ' at a Symphony Concert early next season. That work has been produced in Russia and performed here—the last time, indeed, with the composer taking part; yet a special feature of it, the simultaneous production of colours as well as sounds, has hitherto been omitted. The different colours are indicated in the score by notes, for they were evidently meant to be produced by a keyboard similar to Prof. Rimington's 'Colour Organ.' Whether this promised performance will help towards a better understanding of the music may be doubted, but the double appeal to eye and ear cannot fail to be interesting.

HERR ARNOLD SCHÖNBERG may be styled a musician of the future, for, if ever his later works become acceptable to the public, it will scarcely be to the present generation. M. Scriabin in a sense is also a futurist; but though his orchestral music is far more intelligible than that of Herr Schönberg it will have to become much more familiar before it can be calmly judged, to say nothing of what he may still produce. Last week M. Leo Ornstein, a Russian who is nineteen, boldly announced a recital of 'Futurist Music.' Anything more unlike music, as we understand the term, it is difficult to conceive. To judge from the titles of his pieces, they are intended to be of the programme-order. In one, 'Impressions of Notre Dame,' we heard for a moment the sound of bells, and the imitation was clever. Bells in a cathedral piece seemed in place, but similar effects in other pieces were difficult to explain. The moments in which there was anything intelligible in M. Ornstein's compositions were, indeed, few; the rest was wild scrambling, and not seldom uncomfortably noisy. There is no knowing what M. Ornstein may do, but for the present we can detect no sign of a coming man.

'PARSIFAL' was performed with certain reasonable cuts by the London Choral Society, under the direction of Mr. Arthur Fagge, at Queen's Hall last Tuesday evening. A concert performance of the work is a bold undertaking. Mr. Fagge's intention, however, was no doubt to give those unacquainted with it some idea of the music and text. The excellent soloists were Mr. John Coates (Parsifal), Mr. Robert Radford (Gurnemanz), Mr. Thorpe Bates (Amfortas), Mr. Dawson Freer (Titurel), and Miss Carrie Tubb (Kundry). There was some good singing by the choir, especially at the close of the first and beginning of the second act. The voices from the Height were, however, not always clear, and the bells were not satisfactory. Other shortcomings could be

named. But in view of the difficulties against which all had to contend, Mr. Fagge did well for his large and attentive audience.

DURING the three Tenebrae offices of Holy Week, on Wednesday, Thursday, and Friday, Tallis's 'Lamentations' have been sung ever since Westminster Cathedral was opened. This year there will be a change on the Wednesday (April 8th), when will be given an anonymous work of which Dr. R. R. Terry, the organist and director of the music, found the manuscript parts in the British Museum. They bear the name of, and belonged to, Baron Lumley, who died in 1609. Dr. Terry regards the work as by one of the masters of the Tudor period, and believes that the composer was so well known that the scribe omitted to mention him.

THE two performances of Lacombe's 'Ma Mie Rosette' by the members of the Sterling Mackinlay Operatic Society, at the Comedy Theatre on the 27th and 28th of last month, were another successful attempt by Mr. Mackinlay to revive light operas of the French School. Of the many excellent works of the kind, 'Ma Mie Rosette' is a good specimen. The performance, by members of the Society who are still studying, was most satisfactory. Some were naturally better than others, but as a whole the opera was played with care and in the right spirit. The diction was unusually clear.

'FRANCESCA DA RIMINI,' by Riccardo Zandonai, one of the two novelties announced for the forthcoming season at Covent Garden, was recently produced at the Royal Theatre, Turin, and from all accounts seems to be a stronger work than 'Conchita.'

DR. GRATTAN FLOOD writes concerning the Harington paragraph in *The Athenæum* of March 21st, which appeared to him to "insinuate" that Harington was buried in Bath Abbey; but it was only noted that there was a tablet to his memory in the Abbey. Dr. Flood names Kelston, near Bath, as the place of burial; and the supplement to *The Gentleman's Magazine* for 1816 (the year in which Harington died), and the article 'Kelston' in *The Comprehensive Gazetteer of England and Wales*, edited by J. H. F. Brabner, confirm that statement. 'The Dictionary of National Biography' is mistaken in naming Bath Abbey as the place of burial.

TITO MATTET, the composer of songs and pianoforte pieces (of which "Non e ver" and the Waltz were at one time very popular), died on Monday in his 75th year. He settled in London in 1864. In easy, sentimental melodies such as that of 'Dear Heart' he won popularity in an earlier age.

THE death, at the age of 78, is recorded of Marie Chassevant, whose method of musical education has been explained by Miss Marian P. Gibb in a work included in our last week's list of new books. Marie Chassevant, according to the obituary notice in *Le Ménestrel* of March 28th, developed a scheme of teaching children by means of pictures and stories suggested by Madame Pape-Carpentier. In 1895 she began to teach her method in the Geneva Conservatoire.

## PERFORMANCES NEXT WEEK.

- SUN. Concert, 3.30, Royal Albert Hall.
- Sunday Concert Society, 3.30, Queen's Hall.
- MON. Cyril Scott's Concert of Own Compositions, 8.30, Queen's Hall.
- TUES. Pacific Culbertson's Violin Recital 8.15, Bechstein Hall.
- Vida D'Uros's Song Recital 8.15, Zeitan Hall.
- WED. Evelyn Starr's Violin Recital, 3.15, Bechstein Hall.
- Willy von Sadler's Vocal Recital, 8.15, Aeolian Hall.
- FRI. Orchestral Concert, 3, Queen's Hall.
- Royal Choral Society, 'Messiah,' 7, Royal Albert Hall.
- Sacred Concert, 7.3, Queen's Hall.

## DRAMA

*Plays.* By Leo Tolstoy. Translated by Louise and Aylmer Maude. Complete Edition. (Constable & Co., 5s. net.)

THE six plays contained in this volume have already appeared in English, and are all the plays of Tolstoy the world is likely to see. Mr. Aylmer Maude told us in a Preface to a volume of translations that Tolstoy wrote two early plays, 'The Nihilist' and 'The Infected Family'—the latter a farce—which are now inaccessible. But whatever may be their quality, they are scarcely likely to dethrone 'The Power of Darkness,' the one great play which lifts Tolstoy into the ranks of the dramatists whose work matters. In his essay 'What is Art?' he defined Art as

"a human activity, consisting in this, that one man consciously, by means of certain external signs, hands out to others feelings he has lived through, and that other people are infected by these feelings, and also experience them."

'The Power of Darkness' triumphantly fulfils the requirements of this exacting canon, and in doing so easily leaves the other plays far behind. The singleness of purpose necessitated by adherence to the rule laid down is but slightly in evidence in 'Fruits of Culture' and 'The Light shines in Darkness,' while 'The Live Corpse' may be almost said to sprawl. This play contains six acts, and no fewer than forty-three speaking parts, and the action is in patches which remind us of the unhappy chameleon in a well-known story which, placed on a tartan plaid, attempted to adjust itself to a changing environment. We can well understand why 'The Live Corpse' was published posthumously.

Tolstoy speaks most clearly in 'The Light shines in Darkness.' Here we have a play in which the principal character may be identified with the author, and his trials must surely have suggested the situations, which are not actually autobiographical. Sarintsov, interpreting the Gospels as Tolstoy interpreted them, achieves nothing more than unhappiness for himself and his family. There is something moving in this unfinished play; it reads as if Tolstoy had been preparing an apology for his inability to make that renunciation in which both his hopes and fears were centred for many years. The notes for the unwritten fifth act show that he saw no alternative to a tragic ending. What must have been his feelings with regard to his own family to have caused him to take such a view! The didacticism of the play is rendered doubly effective by the straightforward portrayal of Sarintsov's opponents: the representatives of the world, the flesh, and the Orthodox Church.

Elsewhere Tolstoy's didacticism is too insistent to be successful. Thus the two little plays, 'The First Distiller' and 'The Cause of it All,' are merely temperance tracts, in which the action is so one-sided that it is difficult to understand why a

dramatic form was chosen for them. 'The Cause of it All' was privately produced by the Adelphi Play Society two years ago, and struck the present reviewer then as most unimpressive. 'Fruits of Culture,' however, is true comedy. If it fails to obtain appreciation from English readers, we believe the reason will be the remoteness of its laughable figures from the society known best in this country. The social satires of one country seldom succeed in attracting cosmopolitan audiences. We laugh at Monsieur Jourdain because he is more than a Frenchman, and every nation has its "Bourgeois Gentilshommes." The doings of the Moscow "bloods" who are ridiculed in 'Fruits of Culture' seem too local to attract wide attention.

It is easy to pick holes in Tolstoy, whose inconsistencies have made his work the bait of a thousand shallow critics. We prefer to look at the man who was so great as to override a mass of minor defects; who, speaking from afar and in a little-known tongue, profoundly influenced the thought of the whole civilized world. These plays are valuable because they exhibit his mind at work more clearly, perhaps, than his long novels, where, all but unrestricted by considerations of form and space, the essential Tolstoy is sometimes lost from our sight.

## Dramatic Gossip.

THE recent production at the Court Theatre by the Play Actors of 'The One Thing Needful' was preceded by an amusing curtain-raiser, 'On the Road to Cork,' by Nora Robertson. Good work was done by Mr. W. G. Fay; and Gertrude Le Sage as the honey-tongued and scheming Irish bar-keeper was delightful.

The three-act comedy by Estelle Burney and Herbert Swears which followed concerns the son of a rich man who develops Socialistic views, and is horrified to find that his father's wealth is derived from the sale of quack pills. He marries a working-girl, lives in lodgings in Hornsey, and devotes his time to denouncing the pills. The result of his crusade on the business may be imagined by all who possess a slightly more developed sense of humour, and therefore of proportion, than the hero himself. The play had its incredible moments, and the number of sudden happy endings was somewhat unconvincing. It was well acted, and the performances of Messrs. Fewlass Llewellyn and J. Cooke Beresford were especially notable. We must not forget the excellent Cockney servant of Joan Blair. Mr. Henry Hargreaves as the young hero gave a thoughtful rendering of his part, but showed too great an inclination to cling to his bowler hat during an impassioned speech in the drawing-room.

MISS HORNIMAN begins her season at the Coronet on Monday, the 20th. Her repertory will include Mr. Galsworthy's 'The Mob'; 'Consequences,' by H. F. Rubinstein; 'Garside's Career,' by Harold Brighouse; and 'Love Cheats,' by Basil Dean. 'Justice' and 'The Second Mrs. Tanqueray' will also be played. 'The Mob,' which was produced on Monday last at the Gaiety Theatre, Manchester, deals with the South African War, and met with a somewhat mixed reception.

THE DRAMA SOCIETY presented a triple bill at the New Rehearsal Theatre, Maiden Lane, on Tuesday afternoon. Mr. Rathmell Wilson has made capable translations of Alfred de Musset's 'Un Caprice,' André Theuriot's 'Jean-Marie,' and 'Le Petit Abbé,' by Henri Bocage and Armand Liorat. In the first-named Lily Kerr carried off the honours, giving just the right touch of piquancy to the part of the good-natured little chatterbox who effects a reconciliation between a temporarily estranged husband and wife. 'The Little Abbé' is for all practical purposes a monologue, and Juliette Mylo enacted a difficult part with no little skill. The tragedy of 'Jean-Marie' provided the actors with their best opportunity of the afternoon. The part of the elderly husband was sympathetically portrayed by Mr. Rathmell Wilson; and Mr. Reginald Denham displayed considerable dramatic power as the young sailor-lover, who, given up for dead by his friends, returns to find his sweetheart married. As the young wife Winefride Borrow scarcely rose to the occasion. Her performance lacked spontaneity. The management should curtail the absurd length of the intervals; we saw more than one person, unable to wait, leave the building.

'DIPLOMACY' will probably be transferred soon after Easter to the Prince of Wales's, in order to make room at Wyndham's for Mr. Sutro's new play 'The Clever Ones.' A strong cast has been secured for the latter play, including Mr. Gerald du Maurier, Mr. Holman Clark, Mr. Edmund Gwenn, Mary Brough, and Marie Löhr. The action of the piece, which is in three acts, takes place in London.

YET another American play is announced. Messrs. George Grossmith and Edward Laurillard are producing at the Queen's Theatre on Tuesday, the 14th, Mr. Montague Glass's 'Potash and Perlmutter,' which has scored a success in New York. The cast is American.

WE have to record the death of a prominent Danish dramatist, Hjalmar Bergstrom, one of whose plays, 'Lynggaard & Co.,' was produced some years ago at the Vaudeville Theatre.

TO CORRESPONDENTS.—G. N.—D. M. A.—T. S. J.—H. G. R.—Received.

We do not undertake to give the value of books, china, pictures, &c.

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**QUERIES:**—"Triforium"—"Billion": "Trillion"—Harvard College Broad-sides—Harwich and George I.—Blackfriars: Ancient Schemes of Drainage—Oil Painting on Brass—Rev. Dr. Rigby—"The Fray o' Hautwessell"—Anglesey House, Drury Lane—"Leg of Mutton" Badge—Passes to London Parks—Duelling—William Hamilton Maxwell—Biographical Information Wanted—History of Glass-Making—Dr. King, Author of 'Anecdotes of his Own Times'—Lombard Street Bankers: Sir Stephen Evance—Chile versus Chili—Authors of Quotations Wanted—John Cunningham—Botany Bay Female "Factory"—Mrs. Behn's 'Emperor of the Moon'—Hubertus Languetus—Fabric of Churches.

**REPLIES:**—Fire-Walking: Fiji—The Wild Huntsman—Page Family—Clearances on Scotch Estates—Author of Quotation Wanted—Luigi da Porto—Charles I.—Breast Tackle: Push Plough—Cameron of Fassfern—Heart-Burial—Milton Queries—"Over end"—Centenary of the Cigar—St. Pancras—Anthony Munday—"The Faithful Durham"—Clementina Stirling Grahame—Tying Legs after Death—"Not room enough to swing a cat"—"Within sound of Bow bells"—Second Folio Shakespeare—Thomas Cocking—Botany—Clasped Hands as a Religious Symbol—First Barmaid—Altars—Herodotus and Astronomic Geography.

**NOTES ON BOOKS:**—Krüger's 'Schwierigkeiten des Englischen'—"The Romance of Names."

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Leading Article: 'FRENCH LITERATURE IN 1913.'

Reviews under the following headings:—Napoleon and the French Revolution—Cournot's Reminiscences—Corot and his Predecessors, &c.—Seven Pages of Classified Notices.

## „ 17 Education

Leading Article: 'ENGLISH EDUCATION IN THE SEETHING-POT.'

Reviews of 'The Case for Co-Education'—'The New Schoolmaster'—'A National System of Education'—'Secondary Education in England,' &c.

## „ 31 Sociology

Leading Article: 'RECALLING THE OBVIOUS.'

Reviews under the following headings:—The Labour Problem—Industrial Combination and Co-Partnership—The Land, Economics, &c.

## Feb. 14 Theology

Leading Article: 'THE TASK OF THEOLOGY IN THE TWENTIETH CENTURY.'

Reviews under the following headings:—Modern Views and Discussions—The Old Testament—The Message of Jesus—St. Paul and the Early Church, &c.

## „ 21 Publishers' Spring Announcements

Announcements of the more important books from the Publishers' Spring Lists, with a concise indication of their scope.

## Mar. 7 Biography

Reviews under the following headings:—Family Histories—Naval and Military Biography—Foreign Royalties and Courts, &c.

## „ 21 Foreign Travel

Leading Article: 'TRAVELLERS AND THEIR BOOKS.'

Reviews under the following headings:—Round the Mediterranean—India and Australasia—Africa—Mexico and South America, &c.

## „ 28 Fiction

Leading Article: 'THE CHARACTER AND TENDENCY OF CONTEMPORARY FICTION.'

Reviews under the following headings:—Social Studies—Ireland and India—Unlikely Stories—Country Life—Crime and Adventure—Tales of the Wild—Ethical Problems—Social Comedy, &c.

**NOTE.**—The issue for February 28 devoted special attention to Irish Literature. Leading Article: 'THE IRISH LITERARY RENAISSANCE.'

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